

IN THIS ISSUE: { THE MUSICAL AMATEUR—By Harold Bauer
HEBREW MUSIC COMES INTO ITS OWN—By David Ewen

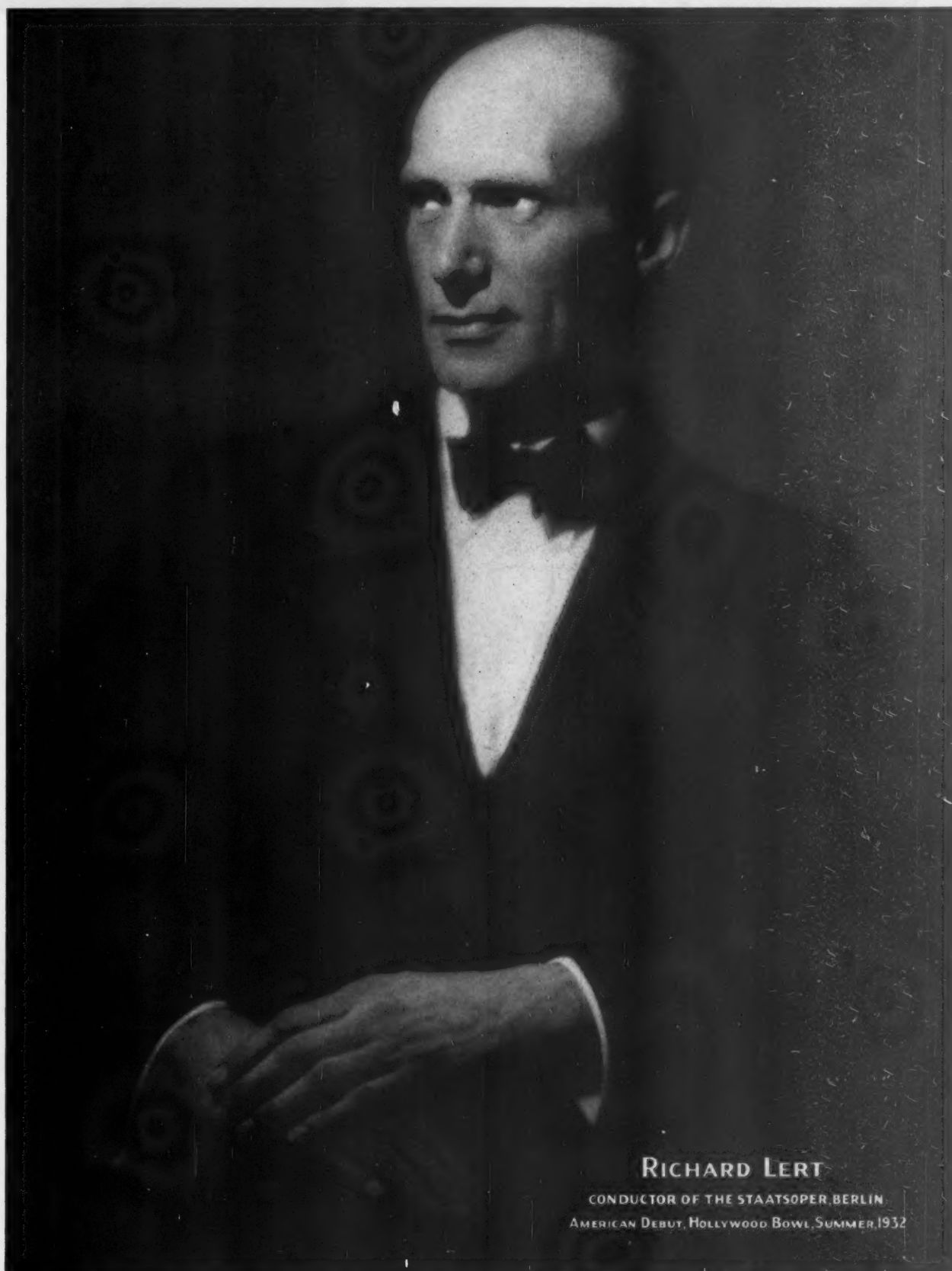
MUSICAL COURIER

Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, OCTOBER 22, 1932

Price 15 Cents



RICHARD LERT

CONDUCTOR OF THE STAATSOOPER, BERLIN
AMERICAN DEBUT, HOLLYWOOD BOWL, SUMMER, 1932



RETURNING MUSICIANS.

Left to right: Theodore Cella, conductor of the New York Philharmonic Ensemble; Arthur Fiedler, director of the Boston Sinfonietta and the Boston Symphony "Pops" Orchestra; and Joseph Zimmler, cello soloist, on the SS. Bremen bound for New York.



EMILY ROOSEVELT

opened the musical season of the Schubert Club of Stamford, Conn., on October 5. The following day she appeared in Greenwich, Conn., at a meeting of the D. A. R.



AT THE AUSTRO-AMERICAN CONSERVATORY,

Mondsee, Austria. Left to right: Countess von Almeida, former Crown Prince Wilhelm of Germany, Mrs. George Castelle and little Georgette Castelle.



RALPH WOLFE,

pianist, artist-teacher at the Mannes School, New York, and faculty member of the Westchester, (N. Y.) Conservatory of Music. Mr. Wolfe plans a Southern concert tour and one to the Middle West this winter. The pianist has played frequently in New York.



JASCHA HEIFETZ AND ARTUR RODZINSKI

with an official of the Musicians Union at the Hollywood Bowl. Mr. Heifetz is receiving a life membership in the union.



SIEGFRIED VOLLSTEDT, CONDUCTOR-PIANIST, AND FLORENCE KAISER, SOPRANO,

now located in Chicago, appeared in joint recital there on October 20.



ASHEVILLE, N. C., ADOPTS THE CIVIC MUSIC PLAN.

123 of the leading citizens of Asheville, N. C., gathered at the George Vanderbilt Hotel September 19 to formulate plans for the first membership campaign of the Asheville Civic Music Association, one of the newest members of the National Civic Music Association. Through the Civic Music Plan originated by Dena E. Harshbarger, Asheville has abolished ticket selling and by the guarantor system will in the future provide for the music requirements of that city.

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, New York BRadhurst 2-3729

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Conductor Heckscher Foundation Symphony Orchestra
211 Bedford Park Boulevard, N. Y. C.
Tel.: SEDgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone Circle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lied, Modern and Classical Vocal Art
600 West 111th St., New York City. CATH. 8-6965

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Tel. GRamercy 5-6264

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Tel. TRAfalgar 7-9453

EDGAR SCHOFIELD
Member of the American Academy of Teachers of Singing
Endorsed by EDWARD JOHNSON of Metropolitan Opera Co.
171 West 71st Street, New York
Telephone: ENdicott 2-9527

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone SUsquehanna 7-0123

EDWIN McARTHUR
ACCOMPANIST and COACH
Studio: 350 West 57th St., New York City

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Appointments by letter or telephone only
828 Carnegie Hall, New York COLUMbus 5-0693

WALTER SQUIRE
TEACHER OF PIANO AND THEORY
Studio: 101 East 74th Street, New York
Telephone: BUtterfield 8-6090

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
237 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 8-2634 and HUmboldt 1429

BURNHAM-WRAGG
PIANO SCHOOL
Steinway Hall, New York City
THUEL BURNHAM RUSSEL WRAGG
(Private Lessons and Master Classes) (Piano and Keyboard Harmony)
Steinway Pianos Used

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment by Telephone—Circle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York City
Telephone: RHineclander 4-4732

FRANCIS MOORE
PIANIST, TEACHER, ACCOMPANIST
169 East 78th Street, New York City
Telephone REgent 4-8226

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: MOument 2-8753

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST Address
ORATORIO SOCIETY 600 W. 122nd St.,
OF N. Y. New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

DEANE DOSSERT
Voice Specialist
9 rue Henri Heine, Paris
Appointments by letter only

JOHN R. OATMAN
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

WM. EARL BROWN
Author of the well known book "VOCAL WISDOM," with maxims of Lamperti.
This book may be obtained from music houses and booksellers. Price \$2.00
"We can think of no book for singers richer in isolated jewels of thought."—The Studio.
Address: 57 W. 75th Street, New York
Tel.: SUsquehanna 7-1079

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

ARLINE REYNOLDS SMITH
SOPRANO—TEACHER OF SINGING
Studios:
New York: 160 W. 73rd St., Studio 5-1 Tel.: TRAf. 7-6780
Philadelphia: 2018 Walnut St. Tel.: Locust 3831

WALTER W. PLOCK
TEACHER OF SINGING
121 West 67th Street, New York
Telephone TRAfalgar 7-4625

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. SCHuyler 4-3580

ELSA HILGER, CELLIST
MARIA HILGER, VIOLINIST
GRETA HILGER, PIANIST
Address c/o Musical Courier, 113 W. 57th St., N. Y.

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

F. W. RIESBERG, A.A.G.O.
Organist at Sesquicentennial Exposition
PIANO, ORGAN and HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel. SCHuyler 4-4140
Personal address: 601 West 140th Street
Tel. AUdubon 3-1140

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 237 West 86th Street, New York
Phone: SUsquehanna 7-6623
Summer Session, Oneonta, N. Y., July-September

MME. JOAN O'VARK
SCIENTIFIC TONE PRODUCTION
IN SPEECH AND SONG
Studio: 706 Steinway Hall, New York

STUART ROSS
COACH-ACCOMPANIST
260 West End Avenue, New York
Telephone SUsquehanna 7-5720

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone ACademy 2-1588
Will Accept Advanced Violin Pupils

ALBERTO BIMBONI
Conductor
Member of Faculty Curtis Institute of Music, Phila.
and Faculty of Music Dept. of University of Pennsylvania,
Philadelphia
380 Riverside Drive, New York City
Telephone MOument 2-1328

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: PEnn. 6-4119, 6-2634

MME. SCHOEN-RENE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Assistant to Wilbur A. Luyster in Right Singing
Metropolitan Opera House Studios, 1425 Broadway,
New York, and 42 Rockwood Ave., Baldwin, L. I., N. Y.

THE CARL FIQUÉ STUDIOS
Piano, Organ, Violin, Theory, Voice, Dramatic Action, Dancing, Faculty: Mrs. Carl Fiqué
Director: F. W. Riesberg; Bruno Timmermann;
Helen Zottarelli. Free Scholarships.
28 So. PORTLAND AVE., BROOKLYN, N. Y. NEwins 8-3482

ERNEST CARTER, Mus.Doc.
COMPOSER · CONDUCTOR
115 East 69th Street New York City
Telephone: RHineclander 4-8623

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 37 Riverside Drive, New York
Tel.: ENdicott 2-9252
Auditions by Appointment Only

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 7-5420

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.,
New York, N. Y.
For enclosed \$5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months \$1.25; 6 months \$2.50.
Name
Address
City
Canada, \$8.50 Foreign, \$6.25

Katherine Carey, successor to Mrs. Babcock's
**INTERNATIONAL MUSICAL and
EDUCATIONAL AGENCY**
Church, Concert and School Positions Secured
Carnegie Hall, New York. Tel. Circle 7-2634

WILDERMANN
Institute of Music
Authorized Local Center of Trinity College of Music
(London)
Steinway Hall, N. Y. C. Address Secy., Rt. George, S. 1

FRANK TAURITZ
Specialist in FRENCH, ITALIAN, SPANISH and GERMAN
Diction's Languages Coach. Reasonable rates
1342-76th St., Brooklyn, N. Y. Tel. Bklynhurst 8-6146

ARTHUR MICHAUD
CONCERT — TENOR — ORATORIO
Authority on voice production and breathing
Exponent of Lilli Lehmann method
STUDIO: 915 CARMON HALL, N. Y. C. RAVENWOOD 8-6865

MARGOLIS VOICE CULTURE
1426 Broadway, Suite 38, New York City

BERTRAM PEACOCK
616 STEINWAY HALL
NEW YORK

John Prindle Scott
SONG WRITER
THE SCOTTAGE
McDonough, Chenango Co., New York

Flora Wessell
VOCAL STUDIO
50 East 77th St., New York City BUTTERFIELD 8-4381

R. SHAFFNER
SOPRANO—Soloist St. Bartholomew's Church
25 East 70th St., New York
Telephone RHineland 4-1758

FREDERIC WARREN
TEACHER OF SINGING
PRIVATE AND CLASS LESSONS
Member of American Academy of Teachers of Singing
169 East 78th St., N. Y. C. Tel.: REgent 4-3226

CHARLES WAKEFIELD CADMAN
American Composer—Pianist
AVAILABLE FOR CONCERTS
Address: La Mesa, Calif.

WARFORD TEACHER OF SINGING
4 W. 40th St.
N. Y. C.
Tel. PHon 4-4897

PAGANUCCI
OPERATIC COACH — ACCOMPANIST
Rembrandt Studios, 152 W. 57th St., New York
(Tel. NIBina 8-2846 or Circle 7-9638 for Appointments)

KINGSBURY-CERATI
VOICES — STAGE TECHNIC — DICTION
Formerly of the Metropolitan Opera Company
N 70 Seventh Ave., New York CHelsea 3-7786

ELEANOR STEELE
SOPRANO
40 East 66th Street
New York City

HALL CLOVIS
TENOR
40 East 66th Street
New York City

SACERDOTE
EDUARDO AND OLGA G.
SCHOOL OF OPERATIC ART. In conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

SIGHT SINGING
Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"
Tel. Private Residence
Studio 205 UNIVERSITY 4-3892 411 West 115th St.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago, Har. 3800

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.

VICTOR HARRIS THE BEAUFORT
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)
140 West 57th Street
Tel. Circle 7-3053

MARGARET ROBERTS
SOPRANO
Mgt.: Annie Friedberg, Fisk Building, New York

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

FLORENCE OSTRANDER
TEACHER OF SINGING
Studios: 21 Cohanway Road, Scarsdale, N. Y.
817 Steinway Hall, New York City

ARTHUR WARWICK
PIANIST—TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 7-4780

BOICE SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: Circle 7-0187

FLORENCE KAISER SIEGFRIED VOLLSTEDT
Soprano Conductor—Pianist
Kimball Bldg., Chicago, Ill.

Mildred DILLING
HARPISST
Management: Haessel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. Plaza 3-5717

EUGENE DUBOIS
PIANIST—TEACHER
Studio: 116 Carnegie Hall, New York Phone Circle 7-1953

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHERS OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-5788

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel: STayvenant 9-6400

Sarah Peck More
SOPRANO AND TEACHER OF SINGING
New York Studio: 181 E. 87th St. Tel. CALedonia 5-7752
Hartford, Conn. Studio: (Wed. & Thurs.) 145 Whiting Lane

CARL BUSCH
Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Woman's Chorus and Piano
H. A. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

The Center for
Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

MR. and MRS.
HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. MOtt Haven 9-0363, New York

NATIONAL CLUB HOUSE AND HEADQUARTERS
57 WEST 75TH STREET, NEW YORK
Telephone SU. 7-9889
Home Environment for Music Students
EDNA M. WERDERHOFF, Mgt.

JOSEFIN HARTMAN-VOLLMER
Coach and Accompanist
"The perfect accompanist."—Mme. Schumann-Heink
STUDIO: 215 W. 15th St., N. Y. Tel: TRafalgar 7-2377

ZEROLA
Singer and Teacher of Singing
Studio: 250 W. 88th St., N. Y. SCHuyler 4-2335

JERDONE BRADFORD
CONTRALTO
235 East 22nd Street, New York City
Telephone STayvenant 9-6531

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
233 W. 72nd St., N. Y. Tel. TRa. 7-9465

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 FINE ARTS BLDG., CHICAGO
Tel. Harrison 2303

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

CLARENCE DICKINSON
Concert Organist
Organist and Director, The Brick Church and Union Theological Seminary, Director of the School of Sacred Music of Union Theological Seminary, 413 Fifth Ave., N. Y. C.

OTTO LUENING
Composer—Conductor
14 years executive director Opera West, Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 168 W. 72nd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-8748

IRMA SWIFT
TEACHER OF VOICE
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSES
Soprano
210 East 77th St., New York City
Telephone RHineland 4-2174

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York Circle 7-6620

Buy From Your Local Dealer

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: B. Toroto Telephone OLInville 5-9873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie H. Hall
610 Fine Arts Bldg., Chicago, Ill.

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

EDWIN SWAIN
BARITONE TEACHER OF SINGING
157 W. 79th St., N.Y.C. Tel. SU. 7-1152

NATIONAL OPERA CLUB OF AMERICA, Inc.
Greatest Educational Operatic Propaganda Baroness K. E. von Kienner, 1730 B'way, N. Y. C.

AIDA DONINELLI Soprano
Metropolitan Opera Co.
CONCERT-RECITAL

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
Phone: PENnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
825 Orchestra Hall, Chicago, Ill.

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers, specialties
Address—15 West 11th St., N. Y. City

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Leug Beach 2016

ARTHUR M. BURTON
BARITONE Chicago
Fine Arts Building

THOMPSON CONCERT PIANIST
Accompanist—Coach—Repertoire
A 38 W. 56th St., N. Y. Circle 7-3722

RUTH RAY
Violinist Chicago
509 So. Wabash Ave.
Tel. Harrison 5830

MAKIN-LOEFFLER
Piano Studios
New York Studio—817 Steinway Hall
Brooklyn Studios—1455—51st Street
Tel. ALBanser 2-1114

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of JOSEPHINE LECHE, EMILY DAY, NANCY MCCORD, HALLIE STILES, CLAIRE ALBRE, ETC.
145 West 80th St., New York
Phone SUssannah 1-7765

DANIELL
TEACHER OF VOICE
Studio 15B, Trafalgar Towers, 233 W. 99th St.,
New York City RIVERSIDE 9-5788

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SU. 7-9155

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NAT. D. KANE
PIANO AND THEORY
Specializing in Adult Instruction
Beginners and Advanced. Pulse
Relaxation, Nerve Control, Con-
centration.
160 W. 72nd St., New York City
Telephone: ENdicott 2-8788

CORLEEN WELLS
Soprano—Soloist Brick Church
TEACHER OF VOICE
Union Theological Seminary, 413 Fifth Ave., New York

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

D'AMICO
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
A 255 West 90th St., N. Y. SCHuyler 4-4550

RUDOLPH REUTER
Pianist
500 Kimball Hall, Chicago (American Conservatory)

EGIL FOSS
Pianist—Teacher—Accompanist—Coach
228 West 82nd St., New York SU. 7-7144

MOTHERS and TEACHERS
CREATIVE MUSIC COURSE
For child under 7 years of age.
Bird Calls—Pictorial—Songs—Stories
Rhythms—Piano Playing—Notation
Creative work in Melody, Verses, Harmonies.
Demonstration lesson \$5.00, will apply on full
course. EFFA ELLIS PERFIELD
163 East 86th St. NEW YORK CITY

Ancient London Theatre to Be Real "Volksooper"

Sadler's Wells Selected as Centre of Consolidated Operatic Activities—Covent Garden to Remain Active in Spring—Myra Hess and Egon Petri Play at Proms.—Beginning of Winter's Music

By CÉSAR SAERCHINGER

LONDON.—The Sadler's Wells Theatre in the north of London, for the past few years associated with the famous "Old Vic" Theatre (on the south bank of the Thames) in the production of Shakespeare and opera, is scheduled to become definitely the operatic department of London's great popular theatre. It seems, indeed, destined to be the scene of a revival of operatic activity under the much-discussed plan of consolidation for all the various operatic interests of England under Sir Thomas Beecham. Beecham's association with the theatre is foreshadowed by his conducting of Arthur Benjamin's opera, *The Devil Take Her*, in its first public production. (The work had a successful première last season at the Royal College of Music). This opera, being the most promising English production of recent years, will, it is hoped, be the beginning of a native repertoire at Sadler's Wells.

Meantime the reconstructed theatre, excellently suited for operatic productions of a more intimate character, is preparing its usual repertoire of classical opera, to which has just been added Mozart's *Così fan tutte*. Purcell's *Dido and Aeneas*, produced last season, is to be repeated. Sadler's Wells has become also the permanent headquarters for the English ballet restoration movement, and ballets in the style of the late Diaghileff troupe are a successful feature of the theatre's repertoire.

Covent Garden Opera House (to be reserved for the grand, or international seasons of opera which take place in the spring) has apparently had a fresh reprieve. Threatened with destruction at the hands of its owners, in order to give more room to the surrounding vegetable market, it seems now to be secure for a few years at least, the immediate space problem having been solved otherwise. A new street is to be cut through at the south flank of the theatre, from Floral Street to Market Square. This will mean the demolition of the theatre annex, now used for the storage of scenery and for dressing-rooms. A new annex is to be built near the back of the opera house, which will be clear of the new street. The opera house itself is to undergo no change except that it will benefit by a new exit.

THE END OF THE PROMS

The final ten days of Promenade concerts have, like the preceding two weeks, been characterized by solo performances of real distinction. We heard Myra Hess no less than three times, in the Beethoven G major, the Schumann, and the Brahms D minor concertos under Sir Henry Wood's baton. The Schumann concerto is one of her specialties, and her playing of it, full of romance and lyric sweetness, is familiar in America. The Beethoven G major is, among the Beethoven concertos, best suited to her style—light, graceful, essentially feminine and full of charm. The ovation which greeted her, even before she began to play, would have been the envy of any political candidate.

Another highly enjoyable performance was Egon Petri's, of Mozart's lovely A major concerto (K. 488). It was essentially a musical, if somewhat detached, presentation, giving us the classic Mozart with a minimum of *espressivo*, though not as uncompromisingly objective as Petri's master, Busoni, would have played it in his latter years. Technically it had the pearly fluency which is one of Petri's chief virtues. Brilliance is another, and this he had an opportunity of displaying in the Liszt E flat concerto on the subsequent popular Saturday night.

A BEETHOVEN "NOVELTY"

As a curiosity, a "new" Beethoven fragment, played by Arthur Catterall, requires mention. This is a movement of a violin concerto in C major, dating from the composer's early days. Originally discovered and completed by Hellmesberger, it has been "restored" recently by Juan Manén. It was interesting to hear it, for it was unmistakably Beethoven, though of feeble order, but one's regret is not lessened that the beautiful D major never found a mate.

Three singers are to be singled out for notice. First, Ria Ginster, from Holland,

who sang Klärchen's two charming and characteristic songs from Beethoven's *Egmont* music, *Die Trommel gerühret*, and *Freudvoll und leidvoll*. It was not much, but enough to show that this newcomer, possessor of a clear, warmly timbred voice, has style, feeling for the music and the words. She should be heard as a Lieder singer. Another Dutch singer, Jo Vincent, sang some arias from Bach cantatas in the Wednesday Bach program and also showed vocal qualities of no mean order, though there was not enough evidence to show a real under-

standing of the depth of Bach's religious message.

SIR HENRY'S GREAT DAY

Finally, Dorothea Helmrich, one of the best English-speaking Lieder singers I know, made a successful excursion into Italian aria on the final night of the season, which as usual ended in a frenzy of enthusiasm for Sir Henry Wood, the creator and successful guiding spirit of this unique enterprise through thirty-eight years. For twenty minutes the audience applauded and vainly shouted for a speech. He will now, after eight weeks' unremitting labor, return to his farm and practice the art of carpentry, of which he is an ardent adherent. His rest is not likely to be a long one, for it is rumored that, besides his B. B. C. concerts, he has agreed to conduct the New Symphony Orchestra in its Sunday series at the Palladium, thus entering the lists against Sir Thomas Beecham *et al.*

Before taking leave of him, however, let us mention his excellent performances of the fourth symphony of Schumann, the third of Brahms, the first of Sibelius, and the first, eighth and ninth of Beethoven, the last—

(Continued on page 14)

Mr. Wu, d'Albert's Last Opera, Has Its Première at Dresden

Posthumous Work, With Orchestration Completed by Leo Blech, Is Musically Weak—Libretto Resembles Tosca

By HERBERT F. PEYSER

DRESDEN.—Although there was enough applause at the close of the first performance here of Eugen d'Albert's posthumous three-act opera, *Mr. Wu*, to create in an offhand way the impression that something enjoyable had been consummated, one left the theatre

had shown himself less burdened with feelings of "piety" and "reverence" and had carried out the orchestration in a way to underscore and enhance the more crassly theatrical sensational aspects of the work.

AMERICAN MOVIE STUFF

For sensation was obviously what d'Albert had aimed at. Like Puccini and the Italian veritists, he seemed to feel that the greatest operatic profit lay in the employment for purposes of the lyric theatre of popular melodramatic plays. His most lasting success, *Tiefland*, he had achieved with a one-time dramatic "best-seller" by the Spaniard, Angel Guimera. For his swan-song he seized upon the familiar melodrama by Harry M. Vernon and Harold Owen which had a great vogue a score or more years ago and later

(Continued on page 14)



Photo by Löwy, Vienna

THE LAST PHOTOGRAPH OF
EUGEN d'ALBERT

afflicted with a melancholy sense that the piece is not long for this world. It is perhaps the weakest thing that the eccentric pianist-composer ever wrote (though he turned out some twenty-odd operas of which only two have shown themselves viable), and a bitter mockery of the conviction he harbored that he was above else a creative talent. In spite of the fact that numerous German theatres have acquired the work for this season—it was produced simultaneously in five cities the day after its Dresden première—there is every reason to doubt that it will survive the exposure of a single winter.

It may be recalled that d'Albert died in Riga last March in the very business of orchestrating the first pages of the second act. The composition sketches of the opera were finished and a third of the work scored. The completion of the instrumentation was entrusted to the defunct composer's close friend, Leo Blech, conductor at the Berlin State Opera, who carried out the task with expertness and with a respect for d'Albert's intentions which almost stamp him as co-author. It might actually have been better if Blech

Ansermet to Introduce Debussy Novelty

GENEVA.—Ernest Ansermet, conductor of the Geneva Orchestra (*Orchestre de la Suisse Romande*), has completed a transcription of Debussy's *Six Epigraphes Antiques* for orchestra. This, one of the French master's last compositions, was written for piano, four hands, but the composer intended to make an orchestral suite of it himself. Ansermet will conduct the work for the first time in London (B.B.C.) on November 14, and incidentally, is the only foreign guest conductor engaged by the B.B.C. Orchestra this season. He will lead at Queen's Hall on November 16 a program including Debussy's *Nocturnes* and Stravinsky's *Sacre du Printemps*. He is also engaged for Berlin, Stockholm, and in Russia. C. S.

Noréna for Metropolitan

(Special cable to the Musical Courier)

PARIS.—Eidé Noréna, Norwegian soprano, has been engaged by the Metropolitan Opera Company for 1932-33. Mme. Noréna, who has appeared extensively abroad, has sung in America with the late Chicago Civic Opera Company, her appearances with that organization including a leading role in the première of Charles Wakefield Cadman's opera, *The Witch of Salem*, in 1926. New York has heard her in recital. Her repertoire includes French and Italian operas. I. S.

Supervia to Sing at Paris Opéra-Comique

(Special cable to the Musical Courier)

PARIS.—Conchita Supervia has been engaged to open the season at the Opéra-Comique on November 10 with a gala performance of *Carmen*. SCHWERKÉ.

Prof. Tovey III

EDINBURGH.—Prof. Donald F. Tovey, of the University of Edinburgh, is slowly recovering from a serious illness which has continued throughout the greater part of the summer. He has obtained three months leave of absence from his academic duties and in future he will be compelled to limit his activities. W. S.

Los Angeles Opera Season Opens With La Traviata

**Muzio, Bonelli, Merli, Gandolfi, Chamlee, Borgioli and Meisle
Evoke Enthusiasm From Audiences—Lily Pons
Receives Ovation in Lucia**

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—Enthusiasm and attendance were of a volume to guarantee success of the Los Angeles Grand Opera season, which opened October 3 at the Philharmonic Auditorium with a stirring performance of *La Traviata*, in which Richard Bonelli scored the lion's share of plaudits. Claudia Muzio's impersonation of the heroine, especially her Duse-like histrionism and exquisite *sotto voce* in the last act, have long become exemplary. She is a superb artist, whose emotionalism, taste and all disregard for the "gallery" warms the cockles of one's heart. Mario Chamlee proved an excellent Alfredo, especially as the evening proceeded. He sang and acted with convincing fervor and overcame fully the effects of a transcontinental plane ride, which had landed him here just in time for a rehearsal in the morning. Especially in the last two acts did he reveal his best, rich colored, smooth, meaningful notes.

Bonelli's achievement was the more remarkable because of the principal roles, that of Père Germont is the shortest and more-over the least likeable. Not only was his best vocalism in an all-round manner, but he displayed that which was not only lovely but still stern manliness. Especially after the *Di Provenza il Mar* in the second act this young American received an ovation of such demonstrativeness as has not often been witnessed here in opera annals. It was fully earned, because Bonelli's success was

one not only of natural means and tone management, but because he built up and developed the part of the father with dramatic subtlety. His make-up was also effective and by no means exaggerated. New York City and the Metropolitan Opera are to be felicitated upon his coming there next month.

Altogether it was a gratifying evening for the believer in American opera artists because five native singers acquitted themselves well in secondary assignments. These were Zaruhi Elmassian, Norma Tremaine, Robert Sellon, Francesco Ruggiero and Terry Lafranconi. The chorus, likewise, was formed locally and several of these minor principals have graduated from its ranks. Some of the chorus members have now acquired a routine and repertoire by the experience of nine seasons, and are duly valued by Director-General Gaetano Merola, who has long had in mind an opera chorus school from which

(Continued on page 20)

New Chicago Opera Company Disbanded

(Special telegram to the Musical Courier)

CHICAGO.—The Chicago Opera Company, under Alfredo Salmaggi, has abandoned its plans. RENÉ DEVRIES.

HEBREW MUSIC COMES INTO ITS OWN

By DAVID EWEN

IT is becoming more and more apparent that the world-wide trend among Jewish composers to create an autochthonous Hebrew music will have a far-reaching effect on all contemporary music. Jewish composers everywhere have turned to expressing Hebrew messages in an idiom authentically Hebrew. A music—perhaps as unique, as fresh, as alive, as original as the music created by the national school of the Russians of the past century—is slowly coming into being. One can already perceive that, for all its faults and gropings, this music will leave an indelible impression upon the surface of the world's expression in tone.

The trend towards Hebrew music has been noticeable for the past three decades, ever since Dr. Julius Engel of Russia and his disciples (Moses Milner, Solomon Sulzer, Louis Levandowski *et alii*) discovered a voice in Hebrew music which they felt deserved expression and interpretation. But the efforts of those composers were hardly more than abortive. The best that can be said of their music is that it is passionately sincere. There are few false attitudes and assumed postures here. This music is obviously the expression of men who try earnestly to speak a heart-felt message in tones. But this music falters. It falters chiefly because its composers had not yet stumbled upon the most felicitous means of expressing their idiom and their message. Sometimes this music is a stilted imitation of ancient Hebrew ritual music, without life or feeling; at other times it is touched with an artificial Oriental color which is not intrinsic in the music itself. This music, therefore, lacks authenticity and conviction, despite all of its sincerity. Its composers were, to be sure, but the pioneers in the movement, with all the shortcomings of pioneers.

A close analysis of such music quickly brings to the surface its greatest fault, the fault that has doomed it. In a more extended essay on Hebrew music,¹ I declared that if the Jew is to have a great music, that music must perforce be written expressly for the synagogue. I wrote: "Some of the greatest treasures in music are church compositions. Bach's Passions and Masses; Cherubini's and Mozart's Requiems; Handel's Messiah—how is it that Jewish composers have never turned their efforts to the composition of similar works built about Hebrew prayers, too? I can very well imagine a sublime threnody like Mozart's Requiem composed by the hand of a Jew and built around the words of our own *Kaddish*,² composed perhaps for solo voices, chorus and orchestra. And there are any number of prayers in our prayer book which beg and cry for such treatment. . . ."

Why it is that it has taken more than three decades for Jewish composers to realize what should appear so obvious, it is difficult to say. Yet this is precisely why Julius Engel and his followers failed in their mission: they were removing music from the synagogue instead of bringing music closer to it. Hebrew music, if it is to have any mission at all, must be religious music. It must give expression and interpretation to subjects unmistakably Hebrew, such as the psalms, the prayers. Therein alone, I feel, can it hope to express a race.

Very recently the Hebrew trend in music has assumed a significant stature primarily because composers have turned to the synagogue for their inspiration. They have found, at last, a means with which to express their message. No longer do Jewish composers attempt to express the Jew psychologically in their music—always a futile and thankless task. No longer do these men attempt to express essentially religious themes in secular forms, as their fore-runners endeavored to do. Rather, there has been a return to the synagogue, and to music composed directly for Hebrew prayers. The awakened composers have realized the infinite possibilities of liturgical music. Their early efforts in this direction—pioneer efforts, once again, it must be remembered—promise much for Hebrew music and more than justify optimism and faith in it. These initial efforts I wish to discuss in this article.

THE EVOLUTION OF BLOCH

Perhaps the most significant of the recent attempts to compose music to our prayers comes from the pen of Ernest Bloch, the Swiss-American composer, in the form of a unified musical setting for the Sabbath prayer. It is well known that Bloch has always been passionately interested in

composing Jewish music. For many years he faltered in various directions. He composed a rhapsody, *Schelomo*, which attempted to give expression to the Jew of Biblical times at his greatest, as personified by Israel's king of kings, Solomon. Bloch also composed *Three Jewish Poems*, an attempt to transport the ecstasy of Biblical poetry into harmonies. He created, finally, a Hebrew quartet and an Israel Symphony which tried to speak of the suffering and the pain of the Jew in exile, of his nympholepsy, his struggles, his heroism. But, although there is much in all that music to commend it as music, it is, to be sure, not Hebrew music. Rob it of its Jewish programs, and very little is left except for vague and negligible superficialities. The Hebrew elements in those works—the Oriental colorings, the dissonances, the trumpet calls, the abrupt rhythms, the use of

generally, the melodies are of Bloch's own construction, and convey the spirit of the poetry they hope to express with a felicitousness that is nothing short of admirable. A small orchestra, a mixed chorus, an organ, and a baritone soloist (the cantor) will be required to give the composition.

Recently, Bloch's daughter, Lucienne, arrived in America with the news that her father is preparing two versions of his work. The first will be for synagogue use, and it will consist of the entire Sabbath service performed with or without intermission; the second, much more technical and elaborate, is for concert purposes. This complexity is the only difference between the two versions.

In a letter which I received from Lucienne Bloch, while her father was deep in the creation of his synagogue music, she confided to me that he sincerely believes himself to be on the verge of death. This

CONTEMPORARY CHAMPIONS OF HEBREW MUSIC



ERNEST BLOCH



JACOB WEINBERG

the minor-second, the ritual quality of some of the themes—have very little depth; they are merely a sort of lacquer, smeared upon the surface of the music. Far greater strength as creations would have been obtained if the superficial Hebrew elements had been altogether eliminated.

A little more than a year ago, however, Ernest Bloch realized that if he were to compose a Hebrew music of importance, such pages must necessarily be liturgical. Perhaps, from the perspective of several years, he began to realize that his other Hebrew works were superficial because they had no close connection with the Hebrew religion. And so, secluding himself from the rest of the world (in a villa at Ticino, Switzerland) he began to retrace his steps, and set upon the task of composing a new type of Hebrew music, a music directly for the prayer-book.

During the year of his composition, I have heard from time to time from Bloch about this new—and what he sincerely feels to be his greatest—composition. Although I have not as yet heard this composition (which is already completed, and promised a performance in New York sometime next winter) I am sufficiently familiar with the nature and the structure of the opus to speak of it in more or less detail. From what I have learned about this work, and from the portion of the manuscript which I saw, I am convinced that the message will stir the music world as no work since Stravinsky's *Sacré du Printemps*.

Bloch's composition is divided into five parts, and is built about a Hebrew text drawn exclusively from the Sabbath services. It is conceived and developed with the utmost economy of means, and with the utmost simplicity. Traditional Hebrew motives are used from time to time, but more

feeling has added a sombre, religious, often poignant spirit to the music which, I am sure, it would otherwise not possess. Ernest Bloch has told his daughter that this is his greatest music, the crowning work of his career. One recalls that a similar fear of death created an unparalleled masterpiece—Mozart's Requiem. Is musical history destined to repeat itself?

JACOBI'S SABBATH SERVICE

Another Jewish service has recently been composed by a gifted American composer, Frederick Jacobi. It is also a Sabbath service and it has been performed at the Temple Emanu-El (New York), and published by the Bloch Publishing Company. This service is composed of ten choral hymns supplied with cantor solos. In some instances, Jacobi has patterned his melodies after ancient Hebrew hymns; the *Adon Olom* is a direct imitation of an old biblical chant. But Jacobi is at his best when he permits his own fancy to carry his music. There are moments of irresistible poignancy in which Jacobi has recaptured the spirit of Hebrew music and yet created something intrinsically his own. This is music, for the most part, full of dignity and passion; it adds an altogether new meaning to the Sabbath services.

The two ritual services are merely the beginning. There have come to my attention, during the past few weeks, various notices telling of Jewish composers who are about to compose long works for Hebrew holiday services, and to the more eloquent prayers in Hebrew worship. Synagogue music has evidently now begun its march towards greatness.

WEINBERG'S HEBREW OPERA

Within the past year, the first Hebrew opera³ to reach publication has made its

appearance. Despite the fact that this opera does not treat a Biblical subject, I look upon it as a religious work because it is music which is essentially and intrinsically Hebrew, and because, after all, its theme is a very vibrant modern Jewish theme. It treats of Palestine. Its composer needs very little introduction. Jacob Weinberg has been a proponent of Hebrew music ever since he first drew his inspiration from his great teacher, Dr. Julius Engel. He has composed prolifically, and his works contain much to interest, much even to fascinate. He has a fertility of beautiful musical ideas which overflow in all of his music. He has tact and good taste. And some of his more recent musical backgrounds to Hebrew prayers even touch eloquence. His Hebrew opera—perhaps his most ambitious work to date—deserves, therefore, comment in this discussion.

Hechalutz (The Pioneers) impresses deeply. Built about a drama, naive and ingenuous, which was written by the composer himself (when will opera composers realize that the writing of a good libretto requires a special talent, and is an integral part of an opera?) the music rises far above its petty mould, and often to almost towering heights. It contains music of power, passion, originality; it has many moments of unmistakable greatness. Let us glance at a few of them.

The very opening attracts attention. It is a trumpet call, of a weird, haunting fascination, which serves as the material for the short prelude. The call is an ancient Hebrew theme sung today by the Reader in the synagogue to summon the Jew to the Torah.⁴ The composer, therefore, uses the theme symbolically. It is the holy call summoning the Jew to another great religious duty—Palestine! A simple prelude follows, in which this theme weaves subtly through the architectonic texture, but it has a powerful effect. The atmosphere of the entire opera has already been created.

The high moments of the opera consist of a poignantly beautiful aria, sung by one of the principal characters, Chaim (Act I); a Yemenite Song which is drenched with the aroma of the East and exerts a powerful intoxication over the listener (Act II); an Arabian Dance (Act II), utilizing authentic Arabian material, full of ecstasy and passion; a Yemenite Rhapsody (bridging Act I and Act II) forming a magnificent tonal tribute to the new Palestine; and, finally, the culminating, ecstatic Hymn to the Holy Land with which the opera closes. Such moments have caught at greatness, and although the opera itself is feeble because of its unconvincing drama, its supreme pages have more than succeeded in making this first Palestinian opera an overwhelming artistic achievement.

OTHER MUSIC FOR THE SYNAGOGUE

This record would be incomplete without a word about those men who have succeeded in composing felicitous smaller compositions to Hebrew prayers. Four such are of outstanding significance. The first of these is a Palestinian, Solomon Rosovsky, the most important musical voice in present-day Palestine. Rosovsky has composed not only shorter prayers and hymns but also symphonic works and trios built about authentic Hebrew melodies. His strength, however, lies in his shorter pieces. His *Kaddish* is majestic and awe-inspiring. Built about a very simple theme, it grows and develops until it becomes a grandiose threnody. The *Nigun* on a *Sob* is a beautiful morsel carved in new and original lines.

Three young American composers are doing their best work in this field, too. Lazare Saminsky, the musical director of Temple Emanu-El (New York) is the composer of many symphonies and ballets, but I think none of these will bring him as much prestige as some of his very beautiful Hebrew melodies which breathe forth the spirit of the Bible. His synagogal chants, his holiday hymns, his Sabbath prayers speak a language whose accents are majestic. All his shorter works are filled with religious ecstasy. Both A. W. Binder and Zavel Zilberts will yet see their best and richest years in composition, although they have already done commendable creating. They, too, are drenched with the spirit of the synagogue and imbued with religious exaltation. They have already contributed many important works to synagogal music, representing, however, only prophetic fore-runners of what they may yet be expected to produce.

¹*Hechalutz* (The Pioneers), by Jacob Weinberg. (J. Fischer & Bro.) It was reviewed some time ago in the Musical Courier by Leonard Lieblich.

²The Holy Scroll.

³Hebrew Music: A Study and an Interpretation, by David Ewen, Bloch Publishing Company.

⁴A Hebrew prayer for the dead.

IN NEXT WEEK'S ISSUE: NERVES, MEMORY AND TECHNIC—by George Woodhouse

IF I were ever cast away upon a desert island, my first thought, I believe, after looking for food and shelter, would be to make myself some kind of musical instrument. Then, if later on I should have the good fortune to see a footprint in the sand, as Robinson Crusoe did, I should search out the owner of the foot, play some music to him and without taking the trouble to learn his language or teach him mine, suggest through signs that he make a musical instrument too. As soon as he had done this, we would form a Philharmonic Society and give a concert together. The fact that there was no audience and no fee would not concern us in the least. Through music we should express and convey to each other all our feelings of joy and sorrow, of hope and despair, of loneliness and of comfort in each other's presence. No words could do this for us and I can imagine that life would not prove quite intolerable even on a desert island with one companion and the solace of music. Of course, this music would not enable us to exchange opinions regarding fluctuations in the stock market, but perhaps we could dispense with that.

Possibly one day a music critic might be cast up on the same island, and he might ask us if we were professionals or amateurs. What should we reply to this? Could we say, "If you will pay to hear us perform we shall be professionals, otherwise, as we make music for our own pleasure, we must unfortunately call ourselves amateurs?"

It seems a strange thing that the word "amateur," which means that the person in question does something because he loves to do it, has come to signify someone of necessarily inferior accomplishments. And yet, when we look back upon the history of culture and art we must inevitably be struck by the fact that the greatest artists were generally those who were least concerned with the material rewards which their work might bring them, while, on the other hand, the surroundings necessary for the flowering of artistic genius were created by enlightened amateurs—that is to say, those who pursued the study of art with sympathy and taste for the sheer love of it.

It is not too much to say that without the amateur art as we know it would never have survived. It is not too much to say that should the amateur spirit fail us, art is doomed to decay and extinction.

This is particularly the case in the art of music. Where would the music of Bach and Beethoven be if it had not been published to satisfy the demands of amateur performers? If people should give up playing and singing for their own pleasure, the composer of today might just as well resign himself to total oblivion, for nobody will print music that is not likely to be sold and the purchase of copies by professional musicians would be insufficient to pay the cost of printing. I could paint a very gloomy picture of a possible future of music without the support of the performing amateur, but I refrain because it is unnecessary to do so, and I believe that such a picture would prove to be untrue in course of time.

Indications are at hand, in fact, which show a determined revival of the desire to make music purely for the sake of enjoyment. It is, indeed, high time for such a revival to take place. The musical profession is overcrowded and nothing but disappointment awaits the majority of those who hope to earn their living from it. Only a few exceptionally gifted ones will succeed, and the principle of survival of the fittest will result in a general raising of standards. Further, cultivation of music for pleasure instead of for profit leads to the establishment of a fit and proper balance between the effect produced by the musical substance itself and that produced by brilliancy of performance.

An artist whose livelihood depends upon his success in public is sometimes tempted to dazzle his hearers rather than to appeal to their emotions. Any tendency of this kind will be curbed if the audience has acquired, through the habit of personal experience in musical activity, a sense of true artistic values.

The amateur has varied interests, the professional musician is a specialist. If we were all specialists in some line of work it would be next to impossible for us to communicate with each other at all, for we should know only the jargon of our own particular subject.

The best concert is one where both artist and audience feel that they are meeting on common ground. This common ground is love of music shared by all those who make music themselves. It remains, then, for us to break down the artificial barrier which has been set up between those who receive payment for their performance and those who do not, so that we can all call ourselves amateurs in the truest sense of the word.

The object of music is to evoke the sense of beauty and to stir the emotions. A professional performer does not necessarily do this better than an amateur, and in my opinion an artist who disdains the name of amateur is unworthy of consideration.

On the other hand, the amateur who

THE MUSICAL AMATEUR

His Meaning, Nature and Role in Serious Music

By HAROLD BAUER

[The Musical Courier has watched the growing importance of the amateur's relation to music, and has asked Harold Bauer, as the directorial head of a serious amateur musical organization in New York, to define for the readers of this paper the real status and meaning of the dilettante in the world of tone. It is the opinion of the editor that Mr. Bauer has satisfied the request with singular force, clarity, and effectiveness, and his views should prove to be highly beneficial in circles where they are most needed.—The Editor.]

imagines that music will yield up all its mystery and beauty to him without his own active participation in it, falls into the gravest of errors.

Doubtless an immense amount of pleasure is derived from listening to the performance of others. Doubtless, too, enjoyment can be to some degree enhanced by reading program notes and by attending lectures upon so-called musical appreciation. But this is not enough. Nothing can equal and nothing can replace the feeling derived from giving expression to one's emotions through one's own efforts. It is far more interesting to do a thing inadequately than not to do it at all, and I have yet to learn why it is that some people hesitate to make music because they think others can play or sing better, when at the same time they are quite prepared to make sorry exhibitions of themselves by playing a very bad game of bridge, tennis or golf. As a matter of fact, the only thing of the slightest importance is the sum of enjoyment which they are able to derive from any of these pursuits.

Some people have the idea that music is only to be cultivated if it is considered worth while, that is to say, if it will bring them reward or glory.

This notion is both absurd and pernicious. It would be equally reasonable to say that we should not indulge in any form of pleasant recreation unless we could gain praise or money from it.

It is a mistake to look upon music as a difficult accomplishment, or even as an accomplishment at all. Music is the most natural, as well as the most accessible, of all means for human self-expression. Most of

us are born with this faculty, and the baby who gurgles contentedly when its wants are satisfied and shrieks when it is in pain, is employing essentially the same elements of expression as those used by the great composer who depicts in his symphonies the countless alternations of human joy and suffering by contrasting harmony with discord.

Most people can learn to sing; anyone can easily acquire the necessary skill to play some kind of musical instrument, and it is no more difficult to learn musical notation than to learn the alphabet. With a minimum of effort, a maximum of interest and pleasure can be attained. But it must never be forgotten that this effort, small as it is, involves actual personal participation in making music.

It is impossible for us to nourish ourselves by smelling another person's dinner. It is equally impossible for us to receive all that music has to offer if we merely sit and wait for others to pour it into us. No amount of passive listening or analytical knowledge is capable of giving the particular kind of interest and enjoyment which comes, for instance, from playing a four-hand piano arrangement of a symphony which we have recently heard, or which we are soon to hear, at a concert. I am suggesting, of course, only one of the many possibilities for pleasure and culture which are open to us.

What is the use of music study?

Amateur musicians have found that the greatest thing in music is its value as a social activity. It is primarily not some-

thing to do for other people, but with other people.

It enables us to say things to each other for which there is no other language, and thus to broaden our minds, develop our understanding, stimulate our imagination and enlarge our sympathies. Music should be cultivated exclusively from the standpoint of human relationship. It is in its very essence a social activity. Unlike other arts, it requires cooperative action from the very beginning. The efforts of at least two individuals are needed to bring it to life—those of the composer and those of the performer. And when these two are brought together, a third becomes necessary, namely, the listener.

The one and only object of musical education is to enable people to make music together, and to explore, in company with their fellow beings, the mysteries, the joys and the beauties of emotional experiences.

Now, by the forming of small social groups, amateurs who in the past have given up in despair of expressing themselves through their own personal performance, are finding the keenest enjoyment through the cultivation with others of broader fields. They are contributing to the pleasure of each member of the group, and have the added satisfaction that comes through cooperation and community interest. Indeed the personal enjoyment of each is usually far greater than the importance of his individual contribution to the group.

The opportunity for various combinations of instruments in small groups is practically limitless and the literature is inexhaustible, providing a great deal of delightful music which for one reason or another is very seldom heard in public.

Musical amateurs! If you wish to realize the greatest satisfaction and enjoyment from the use of your natural gifts, if you wish to broaden your knowledge and understanding of the great field of musical expression, and at the same time experience the thrill of personal performance, form yourselves into groups, — trios, quartets, quintets, as the facilities of your respective communities will permit—and explore the full domain of musical taste. You will learn to discriminate between the commonplace and the sublime, and will discover for yourselves, as others have done before you, that the unworthy and trivial become tiresome in a short while and soon disappear, while that which is great in art survives and retains its mystery and its newness.

What a pity it would be if we should neglect something so vital in our lives as music making. And how necessary it seems, particularly during a period such as we are passing through, to lay stress upon the fact that we have at hand an absolutely inexhaustible mine of entertainment which is ours for the taking and which gives us the power to escape from all sordid and material preoccupations.

To sum up, let me say, as a lover of music speaking to other lovers of music, that nothing in the world could ever compensate me for the joy I experience from making music myself, either alone or with my friends.

Speaking from the standpoint of a public performer, let me also say that we absolutely need you amateurs in our audiences. Unless we can sense that your response to our efforts is based upon a sympathetic understanding, which only your own experience in music making can give, a perfect relationship between us is impossible and much that is precious will be lost.

Musicians Emergency Aid to Incorporate

The Musicians Emergency Aid will be incorporated January 1 under the name of The Musicians Emergency Fund, and is then to seek an endowment of at least \$1,000,000. According to Walter Damrosch, chairman, the incorporators of the permanent organization will be Paul D. Cravath, John Erskine, Harry Harkness Flagler, Hermann Irion, Ernest Schelling, Felix Warburg, and Walter Damrosch. Dr. Damrosch reports that the organization raised \$345,000 for the relief of needy musicians and that the expenses of raising and administering this fund has been only twelve per cent. of the disbursements. He said that the need among unemployed musicians continues, and that the Musicians Emergency Aid would endeavor to meet the need out of present funds and through sums raised by the series of concerts for which artists are donating their services. Mrs. Hermann Irion, director of the office of the Musicians Emergency Aid, gave a detailed report of the help rendered, which included 11,000 days' work to union orchestral musicians and 1,450 individual appearances to people outside of the union orchestral players; numerous free concerts in churches, settlement houses and schools; and other activities which gave employment to musicians and at the same time stimulated public interest in music.

A TRIO OF CELEBRITIES



SIGRID ONEGIN, MAX SCHMELING AND LOTTE LEHMANN.



MYRA HESS

European Concert Dates 1932

Sept. 8	Worcester (Eng.)	Holland
9	Festival	
23		
27	London (Promenade)	
28		
Oct. 9	Liverpool	Holland
15	London (Queens Hall Recital with Yelley d'Aranyi)	
16	Seaford	
20	London (Philharmonic)	
22	Haslemere	
24	Arnhem	
25	Rotterdam	
26	The Hague	
28	Amsterdam	
30	The Hague (Orchestral)	
Nov. 1	The Hague (with the Griller Quartet)	
3	Leiden (Orchestral)	
4	Alkmaar	
9	London (B. B. C. Symphony)	
12	Hastings	
16	Birmingham	
17	Cheltenham	
19	Liverpool	
21	Eastbourne	
23	St. Andrews	
24	Glasgow	
25	Aberdeen	
26	Edinburgh	
Dec. 3	London (Queens Hall Recital)	Holland
8	Manchester (Halle Orchestra)	
13	London (Aeolus Concert)	
19	Dublin (Afternoon and evening)	

Returning to America January 1, 1933

Exclusive Management:
ANNIE FRIEDBERG
Fisk Building, New York

Duo-Art and Columbia Records
Steinway Piano

DR. CARL NAMES THE HIGHLIGHTS OF HIS EUROPEAN JOURNEY

Dr. William C. Carl returned on the SS. Deutschland after a summer in Germany, Austria and France, during which he attended the festivals in Munich and Salzburg. When asked to name the high spots of the trip, Dr. Carl replied:

"There were several; first, my visit to Bach's birthplace in Eisenach, and the opportunity to play the organ, which naturally would give anyone a thrill. Then, the all-Mozart program conducted by Bruno Walter at the Salzburg Festival, without question the climax of the many musical events offered there this summer. Next, a well-nigh perfect performance of Mozart's Così fan Tutte in the Residenz Theatre at the Munich Festival, conducted by Knappertsbusch. Such nuance, shading, rhythm and charm seldom are heard anywhere, coupled with a complete accord between the conductor and artists. Later on in Paris, a performance of Victor Hugo's Ruy Blas at the Comédie Française, proved that French art is still holding its own. Not only was there a great cast, but perfect acting, clean-cut diction, marvelous interpretation and all in the grand style, for which this classic theatre is known.

"What undoubtedly will linger in my memory longest was an extraordinary improvisation by Joseph Bonnet on the new organ recently completed for his Louis XIV chateau near Paris. Bonnet is still the wizard of the organ. The handling and de-

velopment of a theme, the color, contrasts, the nuance, of which he is past master, the perfect execution and artistry—all were done with absolute perfection and ease.

"Bonnet is the possessor of three modern organs, a Cavaille-Coll in his Paris residence, a Gonzales in the Chateau, and a Casavant, purchased from George Blumenthal, the American banker-philanthropist, who is closing his Paris villa, for which the instrument was built. And in addition, the recently restored and modernized organ in the Church of St. Eustache, where Bonnet has played for years. Surely no other organist has so many organs at his disposal—and modern ones at that.

"I visited the Church of Ste. Clotilde, where César Franck played, and where a tablet has been placed at the main entrance. The organ, now presided over by the distinguished organist-composer Charles Tournemire, is being remodeled and modernized. In the park opposite is the monument erected in memory of Franck, while at the Palais du Trocadero is the Guilmant Memorial.

"In Leipzig, I found the weekly Abend Concerts at the Thomas Church (where Bach played) in full force, and heard the remarkable choir of men and boys sing several motets. I also heard Ramin, who soon comes to the United States, play fugues.

"On Sunday morning a Bach cantata, sung by the choir and played by the Gewandhaus

of an unexperienced, though apt student. A list of Brahms waltzes and a goodly number of Debussy and Ravel compositions completed the list.

The initial meeting of the Women's Music Teachers Club featured a listing and valuation of world events in music of recent date, and was conducted by Francis Bolton Kortheuer and Rosa Habermann Widder. Information gleaned from the columns of the Musical Courier was a valuable asset in compiling facts of interest.

The talented young Cleveland pianist Lionel Novak has been appointed director of

Orchestra and organ (conducted by Karl Straube) preceded the morning service. Although it was the early hour of 9:25, many people were present.

"At the Royal Conservatorium, I listened to vocal examinations and heard students of Straube and Ramin practice Bach fugues.

"The cylinder crescendo pedal both interested and amused me. One thing is certain; it makes as smooth and perfect tonal shadings as one could ask for, even if it does not coincide with our American ideas and way of doing things.

"In Germany everyone is doing Bach. Programs containing concertos for various instruments, arias, cantatas, chorales and organ works, could be heard for admission fees ranging from twenty to forty pfennings.

"At the Berlin Opera, the motto Germans All, is the slogan for the coming season. The contracts of all foreign artists have not been renewed, some going to Vienna, and others to the United States.

"The musical conditions in Europe today are similar to those in the United States. The difference lies in the fact that they say little about it, while we in America say a great deal."

"What are your plans?" he was asked.

"We are expecting a big season at the Guilmant Organ School, as the enrollment for the full course is large. Hugh Ross began his work in choir training the early part of this month; and a group of singers is being used as a model choir in demonstrating his methods. The members of the faculty have returned and our term is under way."

A. B.

Cleveland Orchestra to Celebrate Fifteenth Anniversary

Sokoloff's Last Season to Be Especially Interesting—American Composers' Works to Be Featured—Brahms' Centennial Commemoration in April

CLEVELAND, O.—The scheduled twenty pairs of symphony concerts by the Cleveland Orchestra (which is to observe a number of anniversaries this year), reveals much of interest to the community as well as to the musician and music-lover. We shall not be deprived entirely of the modern spice, for the long-awaited Petrouschka of Stravinsky, The Three-Cornered Hat of de Falla, Loeffler's Invocation (commissioned for the dedication of Severance Hall), Frederick Delius' The Walk to the Paradise Garden, and several American works, besides excerpts from Weinberger's Schwanda, will be included in the season's bill of fare. Beethoven is to dominate the opening and closing concerts of the series; the Eroica and the ninth have been chosen by Nikolai Sokoloff for these events.

BRAHMS CENTENNIAL TO BE CELEBRATED IN APRIL

A program devoted to Brahms, in commemoration of this master's hundredth birthday, will feature the D minor concerto played by Severin Eisenberger. The usual Wagner and Russian programs will again figure prominently in the course. Throughout the season there are to be symphonies of Schumann, Brahms, Tchaikowsky, Rachmaninoff, Mozart and Haydn, as well as symphonic poems by Strauss, Sibelius, d'Indy and César Franck. Another novelty in person as well as music is to be the performance by Alexandre Tansman of his own piano concerto.

The first program on October 13 offered Beethoven's third, Debussy's La Mer and Ravel's Bolero. Mr. Sokoloff, who has built up and developed our orchestra to its present fine status, is putting forth every effort to make this, his last season at the helm, a memorable one.

AMERICAN COMPOSERS REPRESENTED

The four American composers to be featured on the programs are Werner Josten, of the music faculty of Smith College, to conduct a suite of his own; John Powell's Dances; Carl McKinley's Masquerade; and a new work by Loeffler, a setting of Walt Whitman's Beat! Beat! Drums is promised.

MISCELLANY

The Philharmonic Course opened its series of six artists' recitals with an evening of song by Rosa Ponselle at Public Music Hall on October 14. The event was eagerly anticipated, as Miss Ponselle was forced to cancel her engagement last spring because of illness.

The Bach Chorus (F. W. Strieter conducting) has begun rehearsals on Mendelssohn's Elijah.

Clarice Balas, pianist and exponent of Leschetitzky, introduced one of her pupils at Lyon and Healy's concert hall. Paul Wilkinson, a young man of undeniable talent, had set for himself an over-ambitious program both in regard to length and content. The Brahms F minor sonata and the Schumann concerto on the same program would prove rather an overdose even at the hands of a seasoned artist; much more so at the mercy

TWO NEW Christmas Cantatas

The Babe of Bethlehem
BY BERNARD HAMBLIN

Christ Is the Hope of the World
BY WARD STEPHENS

FOR SOLO VOICES, CHORUS and ORGAN

Send for Catalog Containing Vocal Selections, Church and School Music

CHAPPELL-HARMS, Inc. 64 West 45th Street, New York City

FRANK KNEISEL

Violinist

Available for
CONCERTS AND RECITALS

Management
Columbia Concerts Corporation of
Columbia Broadcasting System
113 West 57th Street, New York

Personal Representative: JOHN GARRET DARLING
205 West 57th St., New York

Betty Tillotson
announces the management of

**LEON
CARSON**
Tenor

"A tenor with the true golden ring, of depth unfathomable and of vibrant power. One of the most impressive, richest voices to which it has been our pleasure to listen."
—Brooklyn Times.

Betty Tillotson Concert Direction
Room 1009, Steinway Hall, New York City
CIRCLE 7-3579





MARTINELLI

TENOR

Ravinia Opera
Company

Metropolitan Opera
Association

San Francisco and
Los Angeles Opera
Associations

Concert Tour Includes

October 18, Syracuse, N. Y.
October 20, Madison, Wis.
October 23, Chicago, Ill.
October 29, Dallas, Tex.

November 1, Denver, Col.
November 4, Oakland, Calif.
November 8, Los Angeles, Calif.
November 10, San Francisco, Calif.

Management ERNEST HENKEL, 1451 Broadway
New York City

Telephone: Wisconsin 7-0036

Chicago Symphony Orchestra Begins Its Season Series

Stock Enthusiastically Greeted by Capacity Audience

CHICAGO.—The first program of the Chicago Symphony Orchestra under the guidance of its leader, Frederick Stock, took place on October 13 at Orchestra Hall, and the reception given Dr. Stock and his men showed unmistakably the affection of the Chicago public for its foremost musical organization. We were told that for economy's sake the orchestra this year numbers ten less than in previous seasons. Had we not been so informed we would have thought that the forces had been enlarged, as the tone was more voluminous. The reason for this is because Stock has made a new seating arrangement, placing the second violins on the left side of the stage behind the first violins, bringing the violas down to the first row on the right, and advancing the woodwinds to a forward position on the stage. These changes prove beneficial in balancing the tone of the various choirs.

Stock had prepared a semi-popular program. Beginning with the Mendelssohn overture to a Midsummer Night's Dream, it had as its backbone the Dvorak New World Symphony, and after intermission, Till Eulenspiegel by Strauss and excerpts from Wagner's Tannhäuser.

Stock has returned to his home at Orchestra Hall in fine fettle. He led with energy and his enthusiasm was reflected in the playing of his orchestra and in the reception of the auditors. The Chicago Symphony Orchestra players, though industrious last year, were worried for the orchestra's future, and their mental attitude was reflected in their playing, which often lacked spark. At this first concert of the new season, their mental attitude was that of men happy at work, and they gave their leader and their listeners reason to rejoice.

Several old faces are missing among the personnel, and new members include Robert Quick and Charles Zika, violinists; F. Boos and Charles Lipschuta, basses; Ralph Dye, who plays both flute and piccolo, and Lionel Sayers, percussion.

Now that the Chicago Symphony Orchestra has launched its season so successfully, we may look forward to many happy musical events in our city.

CARMEN CAST ANNOUNCED FOR STADIUM OPERA

Carmen is the Stadium Opera Company's second presentation on October 22. The cast is made up of Ina Bourskaya as Carmen; Dimitri Onofrei, Don Jose; Dorothy Herman, Micaela; Nino Ruisi, Zuniga; Martin-Rossi, Escamillo; Hazel Eden, Frasquita; and Hortense Dummond, Mercedes; with Irving Gilow, Ludovico Oliviero and William Phillips in the smaller parts of Morales, Remendado and Dancairo, respectively. Jacques Samossoud is conducting.

The same ballet, chorus and symphony orchestra as used by the former Chicago Civic Opera Company is to appear in the stadium presentation.

MARIE HEALY IN RECITAL

Jessie B. Hall presented Marie Healy, soprano, in recital at Kimball Hall on October 11. Miss Healy had prepared an interesting program, in which was a group by Blech

heretofore unheard in Chicago. It included Tintenz und Platscherlötchen (Inky Jimmy and Dripping Dolly), Der Traum (The Dream), and Kindergebet (A Child's Prayer). The first part included songs by Scarlatti, Handel and Mozart; the French group, songs by Delibes, Fourdrain and Bachelet; and the concluding items were songs by Watts, Kramer, Rummel and Hageman. Miss Healy also sang Ah, fors e lui from Verdi's Traviata. In the course of the evening the soprano had opportunity to demonstrate the full gamut of an art still in the embryonic stage. She is the possessor of a voice of good quality, well trained and used with understanding. Miss Healy should give further attention to her diction, however. The debutante had the able assistance of Isaac Van Grove at the piano.

COLUMBIA SCHOOL'S CONCERT SCHEDULE

Columbia School of Music is arranging a concert schedule for this season. A special series has been arranged for Kimball Hall, the first concert to be given November 15 by Arthur Kraft, tenor, Robert Macdonald, pianist, Frederic Jencks, baritone, Hilda Heinrichs, cello, Estrid Buck, contralto and Helen Protheroe, soprano. Arthur Grandquist, pianist and Ruth Ray violinist close the program with a Strauss sonata.

The January concert holds Ludwig Becker Violin Artists assisted by professional pupils of Clare Osborne Reed and Lillian Price. Mr. Becker is to direct the Columbia School string orchestra. Later in January Walter Spry, pianist, will be heard in recital.

The February concert will be given by the Louise St. John Westervelt singers, with soloists recruited from her professional and artist-students. Advanced pupils of Messrs. Becker and Spry are to participate also.

The annual academic program, given in March by the younger pupils in this department, will have the assistance of the Columbia School string orchestra.

The Columbia School chorus concert is to be heard in April under the direction of Louise St. John Westervelt, with Dudley Powers, cellist and B. Fred Wise, tenor, as soloists.

The closing concert of the year, the annual commencement and graduation, will be held at Orchestra Hall, with soloists from the various departments assisted by the Columbia School orchestra and the Columbia School chorus. Many events are scheduled for the school recital hall; the first is a joint recital by Frederic Jencks, baritone and Ocie Higgins, soprano, on November 22. For December, Robert Macdonald, director of the school, has arranged a faculty concert.

The children's department, an important factor in this school, holds a series in the recital hall on the first Sundays in December, February and April. The final concert by the children's department will be given at Kimball Hall in June.

AMERICAN CONSERVATORY NOTES

June Bestold, piano pupil, has been heard in recital recently at the Evanston Y. W. C. A. and the Amateur Musical Club, Ottawa, Ill.

Frances Ernest, soprano, former student of Louise Hattstaedt Winter, has been awarded a scholarship at the Juilliard School in New York.

Pupils are enrolling for work in the Timen School of the Theatre, under the direction of John W. Timen, recently associated with the American Conservatory. The Timen School offers a comprehensive training in the history of the theatre and dramatic literature, diction, characterization, stage make-up, plastique and dancing, and rehearsals of plays for laboratory and public production.

Richard Wozny, pianist, a student of Edna Cookingham, played solos at the recent reception given by the Parent-Teachers Association for public school teachers at the Irving Park Community House.

Francis Zuber, pianist, former pupil of Henriot Levy, appeared as soloist at the opening meeting of the Woman's Organization of the Chicago Retail Druggists Association, La Salle Hotel, October 11.

Chicago chapters of the Phi Beta musical fraternity held a formal opening of the new club rooms at the Allerton Hotel, October 4. Lucile McClean, reader, student in the dramatic art department, appeared on this occasion.

ESTHER HARRIS' ARTIST-STUDENT IN CONCERT

Esther Harris, head of the Chicago College of Music, will present another of her artist-pupils in two programs at Kimball Hall. The first, October 30, will be a concert with orchestra, the program devoted entirely to French composers. On November 27, Miss Brim will give a program comprising the Bach-Liszt prelude and fugue in A minor, the D minor sonata of Beethoven, beside

works of Chopin, Rimsky-Korsakoff, Moussorgsky, Paganini-Liszt and Scriabin.

CHICAGO MUSICAL COLLEGE

Grace Carlson, pupil of Clare John Thomas, was soloist at Grant Avenue Congregational Church in the St. Paul oratorio, October 9.

Miriam Mims, student of Blanche Barbot, was soloist during September at Kenwood Emmanuel Lutheran Church.

Dorothy Crost and Bernice Jacobson, pupils of Glenn Dillard Gunn, and members of the faculty, gave a two-piano recital at Rosary College, River Forest, October 14. Betty Trowe played a recital at the Wesleyan College of Ohio, October 10. Thaddeus Kozach played at Trinity High School, River Forest, October 14 and 21. Miss Trowe, Janet Gunn and Mr. Kozach, all pupils of Mr. Gunn, were heard at Christ Church, River Forest, October 3.

On October 2, Wanda Paul played at the reception given at the Allerton Club by the Polish Arts Club for Mr. and Mrs. W. Krawiec, whose art exhibit was being held there. Miss Paul also was soloist at the Medinah Athletic Club on the occasion of the inauguration program of the Blue Devils, the new French society.

Mary Catherine Williamson, piano student of Mr. Wedertz, appeared recently in an alumnae recital at Agnes Scott College, Decatur, Ga.

Novita Moddrel, scholarship pupil of Myrtle Lenore Oglesbee, played a program for the Catholic Girls' Club, La Grange, Ill. RENÉ DEVRIES.

Hazel Heffner in Recital

Hazel Heffner, contralto, gave a recital October 3, at Ethical Culture Hall, Philadelphia, under the direction of her teacher, Mabel M. Parker. An Italian group opened the program, and was well presented. Two difficult numbers by Gretchaninoff and Rachmaninoff were sung effectively, as were also two Schubert compositions. Ich denke dein by Gabrilowitsch, and Still wie die Nacht by Bohm proved especially pleasing. Songs of Guion, Ferrata and Homer, formed the final group, and strengthened the fine impression made by this young singer. Two operatic arias, one from Samson and Delilah, and the other from Trovatore were given with fire and brilliance. Encores were demanded by the enthusiastic audience. Miss Heffner has a clear voice, of wide range, and true tonality, with beautiful tone quality in the lower register. She was accompanied ably by Miss Parker.

Beatrice Young, pianist, was the assisting artist, and pleased with a well balanced group of numbers, including Elegie by Noll, Scott's Danse Negre, and MacDowell's Concert Etude, playing the Octave Etude of Chopin as an encore. M. M. C.

New Norden Work Performed in Philadelphia

A new service for Atonelement Eve, which was composed during the summer by N. Lindsay Norden, organist and choirmaster, had its first performance at Rodeph Shalom Synagogue, Philadelphia, October 9, with David Berkowitz, cantor, and a quartet made up of Olive Marshall, soprano, Maybell Barston, alto, Frank Oglesby, tenor, and Ammon Berkheiser, bass. Part of the service was broadcast.

Angna Enters for Transcontinental Tour

Angna Enters, returning here from Europe to present another series of her Episodes and Compositions in Dance Form, opens her American tour at the Eastman School of Music, Rochester, N. Y., October 24. Miss Enters is booked for two New York programs, December 4 and 11. This is her second transcontinental tour.

Vincent Massey Becomes the New President of Toronto Symphony Orchestra

TORONTO, CAN.—The Toronto Symphony Orchestra Association has announced that the Honorable Vincent Massey will be president for the 1932-33 season, succeeding Colonel A. E. Gooderham, who now becomes honorary president. Mr. Massey has been prominent in musical affairs of the city as first president of the Chamber Music Society, governor of the Toronto Conservatory of Music, patron of the Hart House String Quartet, syndic of Hart House Theatre, and trustee of Massey Hall.

The orchestra opened its season under the leadership of Dr. Ernest MacMillan on October 4, when a brilliant program with Ernest Seitz, pianist, as assisting artist was played before an enthusiastic and important capacity audience. A new policy for this year is to abandon the Twilight Concerts in favor of evening concerts, to be presented each fortnight during the season.

A new choral organization of 200 voices has been formed under the direction of Mat-

Thorner Back in New York

William Thorner is back in New York. He told a representative of the Musical Courier, who sought him out in his Carnegie Hall studio, that he has come to stay. "Five years ago," said Mr. Thorner, "I went to California for a four weeks' master class and remained there. I do not regret my five years away from New York, the scene of my many successes, because while in the Western state I made a thorough study of



WILLIAM THORNER

the movietone which should bear fruit in the near future, via the radio, and, eventually, television."

"The reason," observed Mr. Thorner, "for the slump of singing pictures is that many have been made without the proper preparedness, and therefore at the present time in California there is no outlet for the type of singers they featured. I believe that there still is a great future for singing pictures, and for that reason have informed myself on this subject in the most thorough manner."

Mr. Thorner's work in New York will not be confined to the coaching of opera and concert singers, but extend to those connected with radio, musical comedy, pictures and television. Mr. Thorner has connections with the motion picture studios in Hollywood which he expects will prove advantageous to him. The list of artists who have worked with Mr. Thorner in the past reads like a page from Who's Who. J.

Heinsohn and Tabor on Tour

Lillian Britt Heinsohn and Nell Britt Tabor, sopranos of Philadelphia, who offer costume recitals entitled Song Pictures from the Old South, are on tour. On October 11 they appeared in Scranton, Pa.; 12, Corning, N. Y.; 14, Wheeling, W. Va.; and further dates in their concert itinerary included October 17, Grafton, W. Va.; 18, Parkersburg, W. Va.; 19, Beckley, W. Va. The last two were return engagements. The others were new. Later bookings take in Wynwood and Lansdale, Pa., the Woman's Club of Germantown, Pa., Bethlehem, Pa.; and, January 19, a recital in Macon, Ga., for the Robert E. Lee Memorial Foundation.

Beth Lackey-Barron Continues Teaching

Beth Lackey-Barron, former teacher of Ruggiero Ricci, violin prodigy, will continue teaching despite her recent marriage to Robert Barron, attorney. Five winners of gold medals during New York Music Week, as well as winners in the ensemble division, are numbered among her pupils.

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

PALMER CHRISTIAN

ORGANIST — UNIVERSITY OF MICHIGAN
Address: University School of Music, Ann Arbor, Mich

DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT SAMPLE FANNIE COLE

Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

CARA VERNON

Pianist....."Musical Rebel"
Modern Repertory as Specialty

Manager: BETTY TILLOTSON
1776 Broadway, New York, N. Y.

BUY IN YOUR HOME TOWN

When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

JANET FAIRBANK

Soprano



Photo by Maurice Seymour, Chicago

"Her voice has the faculty to charm the ear, and this by means of an exquisite taste. Her vocal style, her diction, the distinguished poise of her interpretative utterance, place her among the most sincere and gifted of the youthful coterie of platform singers."

—Herman Devries, in the *Chicago Evening American*

EDWARD MOORE, IN THE CHICAGO TRIBUNE:

"Applause ran high—encores were numerous. Altogether it was a highly auspicious debut."

ALBERT GOLDBERG, IN THE CHICAGO HERALD AND EXAMINER:

"Her success, which was of considerable dimensions, was based on an exceedingly intelligent comprehension of both the textual and musical values of her songs."

EUGENE STINSON, IN THE CHICAGO DAILY NEWS:

"Her voice is expressive. Best of all, it bears everywhere throughout an even and delicious range the mark of conscious and consistent and beautiful tone production. In the technical respect, as well as in the mere personal one, her performance yesterday was that of a thoroughbred."

KARLETON HACKETT, IN THE CHICAGO POST:

"Miss Fairbank made a genuine impression. She has personality on the stage."

VOSSISCHE ZEITUNG, BERLIN:

"Janet Fairbank is a singer of grace, polish, and many tongues, who knows how to entertain in a most charming way."

CABLE TO CHICAGO DAILY NEWS FROM THEIR BERLIN CORRESPONDENT:

"An enthusiastic audience refused to leave the hall until their hands ached with applause."

NEWS CABLE FROM BERLIN CORRESPONDENT OF THE CHICAGO HERALD AND EXAMINER:

"Janet Fairbank's songs win ovation in Berlin debut. Her appearance was declared a brilliant success. Again and again she responded to encores."

Management
CIVIC CONCERT SERVICE, Inc.
DEMA E. HARSHBARGER, Pres.
20 North Wacker Drive
New York Chicago San Francisco

"If it is the duty of art to give joy to mankind, as I believe in these troublous times it is, one can gladly endorse Janet Fairbank as one who fulfills this task with unusual charm. Particularly is this so in songs of a joyous nature. She has a high, light soprano voice of unusually sympathetic timbre which seems especially made for lyric music and folk songs. Her personality, as well as the light, gracious way in which she sang Schubert's 'Wohin,' his 'Wanderer an den Mond' and his charming song 'Die Vögel,' gave us joy."

"Her German diction can be used as a pattern. Her musical conception is charming and appealing. *Charming* and *appealing* are the two words which best sum up this charmingly groomed singer. She gives the impression of being endowed with a fortunate temperament; of being a person who has had the good luck to live on the sunny side of life, and who now takes joy in passing that warmth on to all who may be susceptible to it—and the public was very susceptible, the German as well as the American."

—Karl Gustav Grabe in the *Berlin Jungdeutsche Zeitung*, May 26, 1932

"This gifted young artist is one of the few this season to make a favorable impression on the Berlin music critics."

—The New York Herald-Tribune, Paris Edition

CABLE TO CHICAGO TRIBUNE FROM THEIR BERLIN OFFICE:

"Janet Fairbank scored a great success in her Berlin debut tonight."

BERLIN TAGEBLATT:

"Gay and gracious songs were performed with delicate finesse."

ASSOCIATED PRESS CABLE FROM BERLIN TO THE UNITED STATES:

"Janet Fairbank made her Berlin debut tonight. She sang a difficult program of English, French, German and Italian songs, and was encored many times."

WALTER HIRSCHBERG IN THE BERLIN SIGNALE:

"Janet Fairbank achieved a pronounced success in her concert. . . . The excellent control of the vocal instrument and the evenness of its register document the fine training she has had. Her interpretations were especially charming. Her musicianship and the breadth of her emotional understanding gave a beauty of line and a strikingness of presentation which fully justified the enthusiastic, excited applause."

DER TAG, BERLIN:

"Janet Fairbank's liederabend left behind most agreeable impressions."

Music Notes From Coast to Coast

BIRMINGHAM, ALA. The Birmingham Music Teachers Association held its first meeting of the season September 21, at the Southern Club. Estella Allen Striplin, president, conducted a business meeting previous to introducing an interesting program, Musical Contrasts of the Romantic and Modern Periods. Alice Graham served as leader, and gave a brief talk on the causes which gave rise to the Romantic Period and characteristics of the Modern. Abigail Crawford read a paper on Weber of the Romantic composers and about modern Italian and Spanish music. Helen Wright played Weber's Momento Capriccioso; Sam Gagliano, a gavotte by Sgambati and a scherzo by Martucci; and Edwin Lyles Taylor, a Spanish number. Officers of the club are Mrs. Striplin, president; Mrs. J. Ward Nelson, vice-president; LaVerne Brown, recording secretary; Abigail Crawford, corresponding secretary; Pearl Rosenfeld, treasurer.

The Birmingham College of Music presented Helen Watson, pianist, pupil of Guy C. Allen in recital.

Blanche Vedder Wood, of Daytona, Fla., was a guest for two weeks in Birmingham and gave several delightful recitals.

Richard Bonelli, Ernest Hutcheson, the Minneapolis Symphony Orchestra, the New York String Quartet, and Lily Pons will be the offerings of the Birmingham Music Club's artist course this winter. Officers of the club are Mrs. J. W. Luke, president; Mrs. Victor Hanson, first vice-president; Mrs. L. T. Beecher, second vice-president; Katherine Kilgore, recording secretary; Mrs. E. B. Teague, corresponding secretary; Clara Haydn, treasurer; Mrs. James Bowron, historian.

The Young Musicians' Group of the Birmingham Music Club has elected the following officers: Jesse Walker, president; Lois Greene, first vice-president; Glenn Nichols,

second vice-president; Margaret Heath, secretary; Leona McVicar, treasurer. For its first concert the group presented Minna Peebles Johnson, dramatic soprano.

The Woodlawn Music Study Club (Mrs. Newton Sharpe, president) offered the first concert of the season with Lucy Stevens, pianist, and Ethlyn Hayes Randall, soprano. Mrs. Burr Nabors accompanied Mrs. Randall. Miss Stevens played numbers by Chopin, Debussy and Sternberg. Mrs. Randall sang arias and songs by Gluck, Rameau and LaFarge.

The Birmingham Conservatory of Music has opened its thirty-seventh season with the largest enrollment of regular students in its history.

Lowela Hanlin has been appointed chairman of public school music on the board of the Alabama Federation of Music Clubs. A. G.

DENVER, COLO.—Mrs. Florence Lamont Hinman returned recently from Mondsee, Austria, where, at the Austro-American Conservatory of Music, she instructed a large class in the art of singing. Mrs. Hinman is known as director of the Lamont School of Music and a vocal authority, having to her credit several first-prize winners in national contests, among them Agnes Davis, who won first place in the Atwater Kent National Radio contest in 1927. Mrs. Hinman reports several additions to the faculty of her Denver school and an enrollment considerably larger than last year. G. S.

GRAND RAPIDS, MICH.—The first pair of Grand Rapids Symphony Orchestra concerts, November 4 and 5, will feature Percy Grainger playing his own compositions. Arthur Hartmann, violinist is to appear at the second pair, and other artists expected are Lucia Altonjian, soprano, Mrs. Peter Kleynenberg and Parthenia Vogelback, pianists.

The newly organized women's committee of the orchestral association consists of Mrs. C. N. Acomb, Mrs. V. I. Cilley, Mrs. Rom Dilley, Mrs. Glenwood Fuller, Dena Heyns, Mrs. Lemuel S. Hillman, Mrs. C. Hugo Kutsche, Mrs. Kenneth Rindge, Mrs. Frederick Royce, Mrs. Joseph Shinkman, Mrs. Lee Spindle, Mrs. Lucene Sturgis, Mrs. William Van Gemert, Mrs. Gertrude Van Houten, Mrs. C. A. Weinhardt, Mrs. Clifford Strauble, Mrs. Doris Van Ringlestein, Elsa Hoertz, Katherine Wagner, Emma Schneider, Bertha and Edith Sekell, Mrs. Curtis Wolford, Margaret Williams and Mrs. Reese Veatch.

The Grand Rapids Conservatory of Music is closing temporarily while the director,

Oscar C. Cress, and Mrs. Cress are in Florida. The staff of teachers will continue teaching privately in the meantime.

Fountain Street Baptist Church has a combined lecture and musical course, and its four musical offerings list, on November 29, the Vienna Boys' Choir; Poldi Mildner, pianist, also from Vienna, in January; Heinrich Schlusnus, baritone from the Berlin State Opera, the same month; and in February, the Society of Ancient Instruments, founded by Henri Casadesus.

Winners of the endowed memberships in the St. Cecilia Society were Pauline Van Prooyen, pianist, pupil of Marguerite Colwell; Alta May Lumbard, pianist, student of Chester Berger; Anita Haan, pianist, pupil of Edith Loomis Lewis; Hazel Paalman, contralto, student of Mrs. William J. Fenton; Dorothy M. O'Donnell, soprano, pupil of Agnus Douglas; Ruth Schaiman, violinist, student of Frank Hegel; and a string trio called the Three Little Maids, consisting of Elizabeth Baxter, pianist, pupil of Oscar Cress; Betty Wilkinson, violinist, student of Albin Prensse; and Margaret Nicholson, cellist, pupil of Pedro Paz.

Earl Kardux, formerly a student of Mrs. William J. Fenton, and recently head of the music department at Washburn College, Topeka, Kans., has returned to this city and is opening a voice studio.

The first regular meeting of the St. Cecilia Society was in charge of June McAteer, and was devoted to The Drama in Music. The participants were Mrs. E. A. Prange, soprano; Mrs. Loren J. Staples, mezzo-soprano; Russell Forwood and Leo TePaske, tenors; George Matthews and Karl Hendricks, baritones; Marguerite Fields, reader; Mrs. Dorothy McGraw and Lucille Estes, accompanists; and a small chorus. The president, Mrs. Eber Irwin, was in charge. H. B. R.

OMAHA, NEB.—The Jewish Community Center announces the establishment of a school of music to be opened in the near future under the direction of Mrs. Henry Monsky. Classes for children and adults will be held. The staff of instructors includes Rose Brandeis and Mrs. Jennie Levinson, piano; Oscar Weinstein, cello; Mrs. Nathan Green, voice; Cecil Berryman, advanced harmony; Jean Duffield, piano classes; and Juliet McCune, children's group singing.

A recent Sunday program at the Joslyn Memorial presented Louise Shaddock Zabriskie in an organ program, and Berenice Dugher, pianist, in a group of modern compositions. J. P. D.

MUSICALES

Frances Céh Heard at Studio Club

Frances Céh, accompanied by Doris Levings, gave a program of Yugoslav folk-songs at the Studio Club, New York, October 14. The soprano, garbed in her native Croatian costume, preceded each song with the English translation and did so in a manner which added to the effectiveness of the program. Miss Céh possesses a voice of good quality and has musicianship. She demonstrated her close kinship with music of Yugoslavia, successfully projecting the moods of the various folk-songs she interpreted. K. Kostic gave a brief lecture on Yugoslavia. His remarks were illustrated with motion pictures. G. N.

Irma Swift's Pupils in Recital

Irma Swift presented six vocal pupils at her New York Studio on October 6 in the first recital of her season. Dorothy Lauro, Virginia Ray, Ruth Greeley, Sarah Weinraub, Nan Brown and Lilyan Groveman gave an interesting program which included operatic arias, French and German classics, and modern English songs. Among the guests were members of Miss Swift's classes in the principles of singing at Hunter College, New York. The second musicale in the series was held October 18 at Miss Swift's studio. B.

Mrs. E. C. Vogel to Give Musicales

Mrs. Edwin C. Vogel has issued invitations to a musicale to be given at her New York residence on October 30. The guests are limited to those interested in the Dessoif Choirs and their work. Winifred Cecil, soprano, a protégée of Marcella Sembrich, will give the program. Miss Cecil formerly was a member of the Dessoif Choirs. Other musicales in this series will be held at the homes of Mrs. John T. Terry, Jr., Mrs. Walter W. Naumburg, and Mrs. Richard H. Dana, all of New York.

Detroit Symphony Orchestra Begins Season

DETROIT, MICH.—Ossip Gabrilowitsch received an ovation when he mounted the podium of Orchestra Hall to conduct the first concert of the symphony season here.

MUSIC GIFTS DEDUCTIBLE FROM INCOME IN NEW YORK STATE

The Department of Taxation and Finance of New York State has ruled that the Philharmonic-Symphony Society of New York City is an educational institution and any contributions to its support may be deducted from the contributor's income when his state personal income tax is determined. The department, which has been debating this point for some time, has decided that music is included under the clause which grants exemption to contributions to religious, charitable, scientific, literary or educational purposes. Purchase of tickets to concerts does not come under this ruling and donations to the society are deductible only to the fifteen per cent of the net income allowed by law.

The orchestra, which had concluded a festival week of concerts, was in fine fettle, alert and responsive to the potent baton of its leader. The program held no novelties or experiments, being confined to music familiar to the Detroit public. There was Beethoven's King Stephen overture, followed by the Brahms first symphony, Debussy nocturnes, Nuaques and Fetes, and Casella's Italia. The Teutonic numbers were given a masterly reading, the French and Italian works faring equally well at the hands of Mr. Gabrilowitsch. The audience applauded ardently throughout the evening. B.

Funds Secured to Continue Minneapolis Orchestra

MINNEAPOLIS, MINN.—An intensive Save Our Symphony campaign under the direction of the Minneapolis Junior Association of Commerce, succeeded in adding funds enough to guarantee the continuation of the Minneapolis Symphony Orchestra. The season opens October 29 at Northrop Memorial Auditorium, with Eugene Ormandy conducting and Lily Pons as soloist. Mrs. Carlyle Scott, manager of the orchestra, has labored day and night to convince Minneapolis and St. Paul of the necessity of financial support other than that available through contributions of the regular guarantors, and we predict that the publicity gained through the S.O.S. campaign will mean S.R.O. at the first concert. The soloists already announced for the season are Goeta Ljungberg, Yehudi Menuhin, Myra Hess, Joseph Szigeti, Roland Hayes, and Vladimir Horowitz. Beethoven's ninth symphony is planned for the closing concert of the season. E. G. K.

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address

THE REGISTRAR

178 NEWBURY STREET, BOSTON

EMERSON CONZELMAN

Tenor

Mr. Conzelman proved himself to be an intelligent and sensitive interpreter. . . . The total effect was one of finesse and good taste.
—New York Sun

Conzelman made a favorable impression with the French songs . . . received vigorous applause.
—St. Louis Globe Democrat

Emerson Conzelman who possesses a rare and beautiful tenor voice gave a rare treat.
—Morristown Daily Record



Highly praise his intelligent comprehension and exactitude of style . . . excellence of diction. He is an artist in the complete sense of the word.
—Pierre Leroi in Paris Soir

An unusually original and interesting program—taste and musical intelligence as well as good intonation and diction.
—New York Staats-Zeitung

Concert—Recital—Oratorio

For information address

37 West 56th Street,

New York City

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLIA CURCI



SCHIPA



TIBBETT



RETHBERG



MENUHIN

MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.

Divisions Columbia Records Corporation
of Columbia Broadcasting System

Opening Orchestral Concerts of the Boston Music Season

**Sanroma Organizes Benefit Performance for Puerto Rico—
Fiedler Also to Contribute Services**

BOSTON.—The fourth—so-called Romantic—symphony of Bruckner was the principal item on the second program of the Boston Symphony Orchestra led by Serge Koussevitzky, October 14 and 15. The work had not been heard here in many years and was therefore unfamiliar to the majority of the audience. It created a favorable impression, its lyricism offering a welcome appeal to listeners often jaded with modern discordance. Here and there, perhaps, the thematic material was a bit thin and obvious. But as a whole there was a genial glow about the music, with an occasional passionate outburst, so that the descriptive adjective, romantic, seemed warranted. The performance under Koussevitzky, which had been prepared carefully, was in thorough accord with the musical speech of the composer.

The rest of the program consisted of kindred music, Strauss' Don Juan and the prelude to Die Meistersinger by Wagner. The Strauss tone-poem is a war-horse of this conductor, as it is, probably, of most conductors, for it is a grateful work to play. And the same can be said, presumably, of the prelude. It goes without saying that both were well performed.

The opening program of the preceding week had been given sonorous presentation. Especially effective was the Respighi transcription of the Bach organ passacaglia in C minor. The ingenious orchestration of the Italian master was a tempting morsel for a conductor to set his teeth in, and Koussevitzky and the orchestra played it to the hilt. Everyone but a critic or two was stormily applaudive. Brahms' second symphony and the Handel Concerto Grosso in D minor were objects of loving pains on the part of conductor and orchestra. The Afternoon of a Faun was the only other work given.

BENEFIT CONCERT FOR PUERTO RICO

In coöperation with the Puerto Rican authorities, Jesús María Sanromá, Boston pianist, whose native land is the island recently devastated by hurricane, has organized a benefit concert on October 23, at Sym-

phony Hall, for the relief of the sufferers. Arthur Fiedler, conductor and an orchestra made up of men from the Boston Symphony Orchestra, will also contribute their services. The program includes two Wagnerian excerpts, the Rachmaninoff second piano concerto, George Gershwin's Rhapsody in Blue, and Ravel's Bolero. Sanromá, of course, will be the soloist in the Rachmaninoff and Gershwin compositions.

FACULTY CONCERT AT B. U.

Showing the pupils "how to do it," the faculty of Boston University college of music set itself an elaborate task for a concert at Jacob Sleeper Hall on October 17, the program including organ solos by Raymond Robinson, organist of King's Chapel; a group of vocal numbers by Marie Oliver; the Chopin B flat minor sonata, played by Frederic Tillotson; and the César Franck sonata for violin and piano, with Mr. Tillotson and Jacques Hoffmann as the performers. Margaret Starr McLain, instructor in piano and theory, had charge of the program.

CIVIC SYMPHONY BEGINS SEASON

The Boston Civic Symphony Orchestra (led by Joseph F. Wagner) has begun rehearsing for its eighth season, which will include four concerts—two at Jordan Hall, one at the Boston Public Library, and one at the Civic Auditorium in Lowell, Mass. Mr. Wagner is active also in promoting the local Chamber Music Guild, which presented its first monthly program October 16.

FROM CONCERT HALL TO STUDIO

Maxim Karolik, tenor, will give a concert at Symphony Hall on November 6. Accompanied by Nicolas Slonimsky, pianist, he is to sing numbers by Tchaikowsky, Schumann, Schubert, Brahms and Moussorgsky. . . . Other concerts in the near future are those of Harry Delmore at Jordan Hall on October 27; the first of Guy Maier's Musical Journeys, October 29; Samuel Gardner, violinist and Felix Fox, pianist, at Jordan Hall, November 2, with the Brahms D minor sonata as the most important work; and

Anne Eagleston Kydd in a second program of Song Americana on November 15 at Jordan Hall. The Sunday afternoon Celebrity Concerts in the neighboring Symphony Hall will present first of all Kreisler on October 30. . . . Samuel J. Leibovici, violinist of the Boston Symphony Orchestra, played a program at the Newton Community Club, October 13. . . . The Longy School open house program of October 18, presented Margaret MacDonald, pianist and Arthur Welcome, tenor, accompanied by Edwin Biltcliffe. . . . It is definitely settled that Thompson Stone will conduct the People's Symphony Orchestra this season, as in the past three years. The present plan calls for seven concerts. M. S.

University Honors Hans Kindler

WASHINGTON, D. C.—Washington's brilliant and admired Hans Kindler, leader of the National Symphony Orchestra, which (scarcely upon the threshold of its second birthday) gives promise of a splendid symphonic future, was the recipient of high honors October 13 when the honorary degree of Doctor of Music was conferred upon him by Dr. Cloyd Heck Marvin, president of George Washington University.

The ceremony was held at Constitution Hall upon the occasion of the fall convocation of George Washington University, when 168 young men and women students were graduated from the institution in the presence of a distinguished gathering of scholars, diplomats and social leaders.

Establishing a precedent in the history of academic assemblies in this country, a symphony concert replaced the address usually made upon such occasions. The exercises opened with an academic procession, when the president of the university, accompanied by members of the faculty and the graduating class, entered the great hall of the Daughters of the American Revolution and filed to the stage, where the National Symphony Orchestra played the march from Athalie (Mendelssohn). After the faculty had taken seats upon the stage at either side of the musicians, the invocation was pronounced by Rev. William Shattuck Abernethy, immediately following which Mr. Kindler assumed his baton and made his bow to the audience. The popularity and appreciation which has been won by this orchestral leader was attested by the tremendous

applause which greeted his appearance. In honor of the 200th anniversary of the birth of Franz Joseph Haydn, officially observed by George Washington University, Mr. Kindler offered Haydn's symphony in D major as the first presentation.

If one may judge from this evening's symphonic performance a rare treat is in store for music-lovers in Washington. The symphony was played with finesse and stateliness. Supplementing the Haydn symphony and presenting a striking musical contrast to the eighteenth century composition, the orchestra concluded its all too short program with the overture to Die Meistersinger.

Mr. Kindler made an inspiring figure as he stood before his men attired in the black silk academic gown to which his new degree entitled him. The applause following the orchestra's playing of the Meistersinger overture lasted for several minutes, expressive of the audience's approval of the honor about to be conferred on Mr. Kindler. After a short address by Dr. Marvin, in which he paid tribute to Mr. Kindler and his contribution to the musical progress of Washington, the degree of Doctor of Music was conferred. G. S.

Werrenrath Scores in Operetta

(Special telegram to the Musical Courier)

PHILADELPHIA, PA.—The opening here of Music in the Air was a great success. A capacity and enthusiastic audience applauded the work. Reinald Werrenrath was hailed for his outstanding vocal and dramatic performance. Tullio Carminati, Natalie Hall, Ivy Scott, Al Shean, Katherine Carrington, Walter Slezak all gave fine portrayals. The production was beautifully staged. M. C.

Sokoloff Heads Music Association

The Fairchild County (Conn.) Music Association has been formed under the direction of Nikolai Sokoloff, director of the Cleveland Orchestra, who has a summer estate at Weston. Mr. Sokoloff's grounds, which are situated in the centre of the county, offer a natural amphitheatre in which it is planned to present out-of-door concerts. Eighteen concerts, over a period of six weeks, are projected for next July and August, with an orchestra of sixty-five. Assisting Mr. Sokoloff in the association are many committees all over the county.



FRANK LA FORGE

Voice production, programme building, classes in accompanying and piano.

(Leschetizky)

L B S A E T F R U O - U D R M I G E O E N S

HARRINGTON VAN HOESN

Assistant to Frank La Forge in the vocal department.



ERNESTO BERÚMEN

Concert pianist and teacher. Modern technique scientifically taught. Interpretation in classical and modern repertoire.

AMONG THOSE WHO STUDY VOICE WITH FRANK LA FORGE ARE:

LAWRENCE TIBBETT

(Since October, 1922)

FREQUENT STUDIO RECITALS

AND MANY OTHERS

(Mason & Hamlin Piano)

RICHARD CROOKS

WEEKLY BROADCASTS OVER COLUMBIA BROADCASTING SYSTEM, THURSDAYS AT THREE O'CLOCK. Beginning November 10th.

Address: ELLSWORTH BELL, Secretary

14 WEST 68th STREET, NEW YORK

Telephone: TRafalgar 7-8993

Mr. Wu Premiered in Dresden

(Continued from page 5)

gained popularity as a silent film with Lon Chaney in the title part. It was probably the success of this film in Germany which commended the piece to d'Albert, who liked to consider himself *zeitgemäß* in such matters and who sometimes strove conspicuously (as, for instance, in *The Black Orchid*, composed when Johnny Spielt Auf became the rage) to fall in with the pageant of current operatic fashions. Then, too, the play had, in the composer's eyes, the advantage of offering effects, situations and characters which clearly duplicated those in several of the most popular operas of the contemporary repertoire. His friend and occasional collaborator, Karl von Levetzow, turned the drama into

a libretto, concealing his responsibility in the matter behind the pseudonym "M. Karlev."

Wu Lee Chang, a potent mandarin who, despite a Cambridge education, goes in for ancestor worship with the most ruthless, old-school fanaticism, beheads his daughter, Nang Ping, when he surprises her in the arms of Basil Gregory, son of a rich but boorish English shipping magnate. Basil he promptly throws into confinement and threatens with torture. The coolie employees of Mr. Gregory, at a significant hint from the mandarin, strike and practise sabotage, to the mystification of the industrialist, who is further distracted by the disappearance of his son. He is imprudent enough, however, to treat Wu with studied insolence when the latter calls to see him. But the mandarin shows himself considerate toward the handsome Mrs. Gregory, now thoroughly frantic over her boy's fate. To obtain such information of his whereabouts as the Chinaman intimates he can furnish, she accepts Wu's pressing invitation to tea.

Once in the mandarin's dwelling Mrs. Gregory learns with horror the "price" he proposes to exact from her as her boy's ransom. Helplessly she is about to assent when deliverance falls at her feet in the shape of a packet of poison thrown from an aperture in the wall by her devoted Chinese maid, Ah Wong. When Wu's back is turned she drops the poison into his tea, a mere sip of which suffices to finish him. Mrs. Gregory triumphantly sounds a gong, the signal agreed upon for Basil's release.

—AND A DASH OF PUCCINI

It takes no particular shrewdness to detect here the family resemblances and parallels to Puccini. The first act of Mr. Wu is *Madam Butterfly*, though whoever so chooses will have no difficulty in tracing contacts and relationships with works like *Iris*, *Lakmé* and still others wherein Oriental ladies are indiscreet enough to forget religious and racial traditions and submit to the blandishments of gentlemen from points remotely west. The second act and still more the third are full length *Tosca*, with Mrs. Gregory the counterfeit presentment of the opulent Floria, Basil as a pinchbeck Cavaradossi and Wu a cruder Scarpia, of Chinese finery and feature. A table knife and a Vissi d'arte are all that are needed to fill out the picture in all its completeness (the Vissi d'arte would doubtless have been there if d'Albert had had it in him). Even the obbligato out-of-



George Roth's impression of London's music after the closing of the Proms.

Ancient London Theatre to Be Real "Volksoper"

(Continued from page 5)

named forming, as customary, the climax of the last classical (Friday) night. The soloists of this performance, Isobel Baillie, Muriel Brunskill, Walter Widdop and Horace Stevens, give the measure of its quality.

Nor was modern music neglected in these final days. Honegger's Pacific and Mossoff's Iron Foundry represented the mechanistic school, Busoni's *Genarische Suite* the neo-classical.

THE SAVOYARDS ARE BACK

So much for this year's record of one of the two most popular musical institutions in England. The other, which only half owes its popularity to music, is that hardy perennial, Gilbert and Sullivan operetta. This year it has returned to its old stand, the Savoy Theatre, and opened with *Trial by Jury*. The audience talked a steady stream throughout the overture and then applauded it wildly. This, as everything else, was true to tradition. Sir Henry Lytton, the oldest Savoyard of them all, having just retired, sat in a box and applauded his successor, Martyn Green. And a hilarious time was enjoyed by all. It is a comfort that the more we change the more some things remain the same.

BEGINNINGS OF WINTER

Harbingers of the winter concert season have already appeared. Two new Sunday concert societies have begun activities, at Working Men's College and Grotian Hall respectively. At the former, the New English Singers (being three of the familiar English Singers with three new companions) were heard for the first time. The new members are Dorothy Silk (soprano), long familiar as a favorite Bach specialist, Joyce Sutton (contralto) and Steuart Wilson (tenor). The seceding three singers, by the way, have added unto themselves Dale Smith, and are competing under the name of English Singers Quartet. It will be possible to review the work of these ensembles on a future occasion.

If there is any hiatus at all between the Prom. season and the winter one, it will be amply filled by the unemployed, who are swarming London's streets in alarming numbers, apparently determined to prove that England is a musical nation after all.

Grace Moore for Light Opera

Grace Moore has secured a year's release from the Metropolitan Opera Company in order to appear in the leading role of the *Du Barry*, an operetta by Carl Millocher, arranged by Theodore Mackeben. The production will open in Boston early in November and is to begin its run in New York at the George M. Cohan Theatre about the middle of that month. Mrs. Tilly LeBlang is the producer. Miss Moore said that the step does not mean that she is leaving grand opera permanently. Her contract was to have run another three years, but, "through the generosity of Mr. Gatti-Casazza," the soprano was released. She continues her radio and concert work.

Philharmonic to Give Special Concert

The New York Philharmonic will give a special concert on November 2 under the direction of Arturo Toscanini, featuring an all-Wagner program with Elsa Alsen, soprano and Paul Althouse, tenor. The program will not be repeated at any of the regular subscription series. The first half consists of the overture to the *Flying Dutchman*, the *Siegfried Idyll*, and the last scene of Act I of *Die Walküre*; after intermission come the *bachanale* from *Tannhäuser*, and the prelude and *Love-Death* from *Tristan* and *Isolde*.

doors music as prelude to a dainty torture, is audible for the general edification.

What d'Albert failed to notice was that, in addition to nerve shocks, and the shivers, Sardou's play furnished Puccini with emotional situations that invite lyrical publication. But in the book which "M. Karlev" confectioned out of the Vernon-Owen fiction, there is precious little of such emotion as is the life-blood of opera. The brief love scene in the first act is a skimpy substitute and what other essentially musical elements the work can boast—like the prayer of Wu before the shrines of his ancestors and the concert outside are purely decorative and subsidiary. The second act is anti-musical enough to have balked even Puccini himself had he permitted himself to consider such a text. Instead of heightening what obvious thrill the play may once have possessed, d'Albert has simply slowed down its momentum and eliminated most of its tenseness and "punch."

AN ANAEMIC SCORE

The thin, sleazy and feebly manufactured music of d'Albert's senility discourages any kind of intimate inspection. A few watery and perhaps inevitable reminders of *Butterfly* float on the surfaces of the opening scene. For the rest, the composer has with little skill or subtlety woven some authentic Chinese tunes and melodic fragments into the texture of his score and invented a few phrases and motives affecting an Oriental profile and demeanor (like the succession of C minor, C sharp minor and A minor triads that purports in everlasting repetition to "characterize" the sinister mandarin). Here and there are some big orchestral noises and some commonplace chromatic howlings of woodwind, but on the whole the scoring is of a spareness, a reticence and a delicacy that only accentuate the insipidity and pallor of the puny ideas it clothes.

LEO BLECH CONDUCTS

The performance at the Dresden Opera was painstaking, though not highly distinguished. Leo Blech conducted, as was proper, and enjoyed a hearty welcome at the hands of a throng that numbered many notable visitors from other music centres. There were handsome settings and costumes by Emil Preetorius and adequate stage direction by Waldemar Staegemann. In a work so inherently feeble and ineffective a multiple burden is, of course, thrown on the singers. Something might have been gained if Friedrich Plaschke, the Mr. Wu, had been able to compose an impersonation more formidable and subtly awesome in its general lineaments. But he was chiefly heavy and stolid. With one exception the other performers, Marta Fuchs, Kurt Böhm, Elisa Stünzner, Martin Kremer and Maria Cebotari—scarcely rose above adequacy and sometimes fell below it. That exception was Mme. Cebotari, who sang the Puccinian music of the mandarin's hapless daughter with a lovely freshness and purity of voice. To her fell virtually all the chances for straight singing the opera affords, the vocal style in the rest of the work being chiefly of the "conversational" and sharply declamatory type.

Musicians Symphony Starts November 1

The season's first program by the Musicians Symphony Orchestra, an organization of 200 unemployed players which will offer twenty concerts in 1932-33 at the Metropolitan Opera House, New York, takes place November 1. Three conductors will officiate, Sandor Harmati, the orchestra's permanent conductor, George Gershwin (who appears as both conductor and soloist), and William Daly. Mr. Gershwin is to be at the piano in his concerto in F and his arrangement of his songs, *Fascinating Rhythm*, *Man I Love*, *Liza*, and *I Got Rhythm*. He will direct his latest orchestral work, *Cuban Overture*, which was presented at the Stadium last summer under the title of *Rumba*. Another Gershwin composition on the program is *An American in Paris*.

DUDLEY BUCK

Teacher of Singing

810 Fine Arts Building
Chicago
Wabash 6726

LESLIE ARNOLD,
Associate

DR. E. H. FELLOWES

Foremost living authority on the Madrigal, A Cappella Music, and Music of the Elizabethan and Jacobean Age

ONLY APPEARANCES IN NEW YORK THIS SEASON:

Oct. 26. "The 'Ayres.'" Songs of the Elizabethan and Jacobean Lutenists.
Nov. 23. "The English Madrigal." Illustrated by records made by The English Singers.

At the Barbizon-Plaza, 101 West 58th St., New York

Management: HELEN M. FOWLES, 2 E. 46th St., New York
VAn. 3-8198

THE YON MUSIC STUDIOS

VOICE — ORGAN — PIANO
COMPOSITION — LITURGY



PIETRO YON
Organist, St. Patrick's
Cathedral, New York
Honorary Organist, Vatican,
Rome

Pietro and Constantino Yon, established for many years as leaders in their respective fields and as artists of recognized standing, announce the Opening of their Season on Monday, October 3rd.

For Reservations for time, address Yon Music Studios, E. Hayner, Sec'y, Carnegie Hall, New York



CONSTANTINO YON
Musical Director, College of
Mt. St. Vincent
Organist, St. Vincent Ferrer,
New York

VICTOR MICROPHONES IN ST. BARTHOLOMEW'S

David McK. Williams' Abridgment of Bach's St. Matthew
Passion Enregistered for Victor by New York
Choristers—Successful Field Recording
Opens New Phonographic Vistas

By RICHARD GILBERT

The resolute phonograph promises many indulgent bounties between now and that far distant day when the whole field of musical culture will have found its way unto magic wax. Slowly but surely the entire preponderance of tonal creation existing from the present back to the days of Palestrina will be enshrined in munificent volumes of records. The new printing press of sound will make for music such an era of widespread appreciation as heretofore was deemed impossible. But, with wishes and dreams put aside until a more idle moment, let us record the marking of another phonographic milestone.

It was inevitable that the Passion of Our Lord According to St. Matthew, in J. S. Bach's magnificent setting, would sooner or later be recorded. It came, however, as a decided surprise last April when it was learned that Victor microphones were attending the annual presentation of the work at St. Bartholomew's Church, New York. Here was the sort of thing one had come to expect only from recorders in Europe—whence came the B minor mass several years ago and a number of other Bach choral recordings—and for that reason the news carried a queerly novel aspect. But it was real enough and the twelve large records, having recently twirled on the adjacent turntable, bring a further realism which, to say the least, is breathtaking.

The quality of reproduction—from the softest pianissimo to the vigorous agitations of a double chorus—is notably high. The discs are preeminently outstanding, in fact, for clarity of relief, depth of tone and intensity of volume. It is doubtful if better phonography of the combination of solo voice, choir and organ has ever been achieved. For this reason it is altogether permissible to evaluate the performance in the light of an actual concert hearing. At the same time, with the full score before us and the obliging pick-up within arm's reach, it is possible to scrutinize minutely the projection of each note, the transient drafting of every phrase, or the slightest shifting of dynamics—a procedure impossible in the auditorium itself. In brief, here nothing is lost while everything is laid bare, to be repeated at will.

First of all, there is the disappointment which must greet every true Bachian: the substitution of the organ for the prescribed double orchestra. David McK. Williams' talents notwithstanding, his instrument will not intone the persuasive colors which Bach has chosen to tincture the various reflective and poignant numbers of this scriptural meditation. Many numbers, however, calling for flutes, oboe, violin and cello, in solo or combination, are omitted from the present adaptation, likewise most of the purely instrumental introductions and interludes.

Secondly, using the complete piano and vocal score, only 103 pages of the total 219 are recorded. Naturally the abridgment employed is Mr. Williams' own St. Bartholomew edition, intended, in the words of its editor, "mainly for the use of choirs and congregations which assemble yearly on Wednesday of Holy Week . . . its abridged form makes it practical in length and substance for use in concert form." This edition, requiring about one hour and fifty minutes for performance, like every other similar condensation, draws forth the usual apology: the extensiveness of the resources the Passion demands . . . its great length

(which, by the way, hardly exceeds a Puccini opera) precludes frequent hearings . . . and so on. Mr. Williams acknowledges the painful process and adds that "the first thought of the editor has been to keep the continuity of the text with regard to the main theme." And that precaution is exactly what causes the disagreeable part of this record abridgment. The recitatives, preserved for the sake of the scriptural story, tend to outweigh the set numbers and destroy the proportions.

The Victor records have each and every one been labelled simply with the extended title of the work, the name of the St. Bartholomew Choir and of the organist. It is surmised that the brochure accompanying the album will, besides giving the libretto, credit the work of the boy singers from the choir of St. Thomas (Dr. Tertius Noble, director); Norman Cook-Jephcott's choir from the Cathedral of St. John the Divine; and the soloists: Ruth Shaffner, soprano, Pearl Jones, contralto, Allan Jones, tenor, Frank Cuthbert, baritone and Donald Pirnie, bass. Doubtless the usual descriptive booklet will indicate the beginnings and endings of the various record sides. Usually, though, as with recorded opera libretti issued in the past, references to cuts are not included. For these reasons we are appending a list of record sides as well as indications of the cuts as they affect the complete score. In the footnotes below are listed some individual St. Matthew Passion records to be used in filling some of the gaps prevalent in this edition as well as supplanting several inferiorly performed excerpts.

Originally written for two complete choirs, each consisting of solo voices, chorus, full orchestra and organ, the Passion ranks with the B minor mass in emotional appeal and organic structure. However, in form it differs greatly from the liturgical work; admirers of the mass will look in vain in the St. Matthew Passion for the vast contrapuntal design, the fugal configurations which distinguish the Latin ritual. Instead of a master of polyphony will be perceived a draughtsman of simple melody and a sublime colorist in tone. The succession of choruses, chorales and arias are linked together with powerful recitatives declaimed by a narrator and several characters of the Biblical drama. The narrator's part, perhaps, is the most difficult in the entire Passion. His story is told with the utmost simplicity, yet with the most complete and affecting sympathy. It has been said that never before or since has recitative been raised to so high a value of expressiveness. The most famous examples by the other singers (soprano, alto and bass), unfortunately, are, with one exception, missing from the present recording; they are Nos. 9, 18, 28 and 74.

"If recitative has never been so eloquent," writes Fuller-Maitland, "surely some of the airs surpass all the musical outpourings of the human spirit in intensity of melodic utterance." A beautiful example, No. 48 (Have mercy, Lord on me) is revealed here in part only. The exquisite soprano aria, No. 58, with flute obbligato (In Love my Saviour now is dying) is missing entirely.¹ The choruses and chorales, of which eleven are omitted, are on the whole representative. We look in vain for the tenor solo and chorus, No. 25 (Behold how throbs the heavy-laden breast)² and the beautiful chorale, No. 49 (Once I loved from Thee to wander). The magnificent closing chorus, Here yet awhile,³ is annoyingly incomplete; minus the instrumental introduction and interludes and a fraction of the verse, this moving finale is most inadequately and awkwardly displayed.

As for the performance itself: the choruses are generally commendably sung; if the choirs' intonation is at times faulty, it should be remembered that their infrequent cooperation excludes a large degree of euphonious homogeneity. The elaborate introductory chorus—particularly where the second chorus breaks in with interrogations upon the first, and upon the long smooth flow of the solo—is especially impressive.

¹Sung by Elisabeth Schumann (soprano) with orchestra conducted by Karl Alwin (flute obbligato by John Amadio). Victor disc No. 7275.

²Sung by Philharmonic Choir and Walter Widdop (tenor) with orchestra conducted by Charles Kennedy Scott. Victor disc No. 7429.

³Sung in full (instrumental sections intact) by Bruno Kittel Choir with Berlin Philharmonic Orchestra conducted by Bruno Kittel. Brunswick disc No. 90090.

⁴Behold my Saviour now is taken; O Lord who dares to smite thee: sung by Bruno Kittel Choir with Berlin Philharmonic Orchestra conducted by Bruno Kittel. Brunswick disc No. 90091.

Sequence of the new St. Matthew's Passion recording indicating sections contained on disc sides and position of cuts

Record Side	Selection	Record Side	Selection
1—No. 1.	Come ye daughters.	15—No. 44.	And then did they spit in His face.
2—No. 1.	Chorus continued.	No. 45.	Now tell us, Thou Christ.
No. 2.	When Jesus had finished.	No. 46.	O Lord, who dares to smite Thee.
No. 3.	O blessed Jesu.	Cut to No. 48.	
3—No. 4.	Then assembled the chief priests.	16—No. 48.	Have mercy, Lord, on me.
No. 5.	Not upon the feast.	(Two measures instrumental music cut from page 130.)	
Cut to No. 11.		Aria cut to No. 50.	
4—No. 11.	Then went one among the twelve.	17—No. 50.	Now when the morning came.
No. 12.	Bleed and break.	(Cut on page 134, last measure to recit, page 135)	
5—No. 12.	Aria continued.	Cut to center of No. 52.	
No. 13.	Now on the first day.	No. 53.	Whate'er may vex or grieve Thee.
No. 14.	Where wilt Thou.	18—No. 54.	Now at the feast.
6—No. 15.	He said: Go ye into the city.	No. 55.	O wondrous love.
No. 16.	The sorrows Thou art bearing.	19—No. 56.	The Governor answered.
No. 17.	He answered them, and said.	Cut to No. 59.	
7—No. 17.	Recit. continued.	No. 59.	But they cried out the more.
8—No. 18.	Although both heart and eyes overflow.	Cut to page 158, Recit.	
Cut to No. 21.		No. 59.	Recit.
No. 21.	From ill do Thou defend me.	Cut to No. 62.	
Cut to No. 23.		No. 62.	And then did the soldiers . . .
9—No. 23.	Near Thee would I be staying.	20—No. 63.	O Thou, with hate surrounded.
No. 24.	Then cometh Jesus with them.	Cut to No. 69.	
Cut to No. 26.		21—No. 69.	Ah, Golgotha!
10—No. 26.	I would beside my Lord be watching.	Cut to No. 71.	
11—No. 26.	Solo and chorus continued.	No. 71.	Now from the sixth hour.
Cut to No. 30.		22—No. 71.	Recit. continued.
No. 30.	And He came to His disciples.	No. 72.	When life begins to fail me.
12—No. 31.	The will of God be always done.	No. 73.	And then, behold, the veil . . .
No. 32.	And He came again.	23—No. 73.	Recit. continued, page 193, third measure.
13—No. 33.	Behold, my Saviour now is taken.	Cut to No. 77.	
14—No. 33.	Duet and chorus continued.	No. 77.	And now the Lord to rest is laid.
Cut to No. 37 (Part II).		24—No. 78.	Here yet awhile.
No. 37.	And they that laid hold on Jesus.	(Instrumental passages and part of chorus cut.)	
(Five measures)			
Cut to No. 42.			
No. 42.	And the high priest.		
No. 43.	He is of death deserving.		

The chorales throughout are given with musical expressiveness. This work, however, will not compare with the admirably sentient examples by the Bruno Kittel Choir (in German) mentioned in the footnotes. The St. Bartholomew performance of the chorus (with duet) of Behold My Saviour Now Is Taken, misses a great deal of the precision necessary to the highly dramatic sequel, Have lightning and thunder in clouds disappeared. The Brunswick-Polydor performance, if not the reproduction, is certainly preferable.

The soloists cope admirably with the many difficulties invested in their respective parts. The initial entrances of the tenor (the Evangelist) and the bass (Christ) are accompanied by considerable nervousness. This is gradually overcome (the Holy Week performance was completely recorded; but, later, sections being mechanically unsatisfactory, special sessions enabled retakes to be made). Mr. Jones' work is praiseworthy:

his enunciation, with the exception already noted, is highly articulate and his full-lunged declamatory power is uniform throughout. Miss Shaffner's Bleed and break, that lovely meditation on the betrayal, is expressed with feeling.

Mr. Williams' organ functions very little independently. The accompaniments (except for rare instances; disc No. 11292 A, for example) seem a trifle subdued. In many places pianos and fortes disagree with the score and miss effectiveness.

A great part of the above may seem derogatory. It is because we have approached this recording with a purist's attitude. On the other hand, the St. Matthew Passion recording is really another achievement of the recorder's continually advancing art. The milestone is in effect the successful invasion of a public performance for a really satisfactory registration of an actual performance. There are absolutely no foreign discs.

(Continued on page 20)

A GROUP OF MODERN PIANO SOLOS, UNUSUALLY INTERESTING

The works of English and Russian composers

TEACHING MATERIAL

FORBES	.....Puck
FOWLES	.....Shoes and Stockings
HUDSON	.....Valse
HOPE	.....Nocturnette
HOPE	.....Dream Castles
WHITE	.....Minuetto
ASHTON	.....Gentle Breezes

MODERN ENGLISH

CYRIL SCOTT	.....Gavotte
CYRIL SCOTT	.....Chansonette
CYRIL SCOTT	.....Soiree Japonaise
CYRIL SCOTT	.....Caprice Chinois
HINTON	.....Romance
BAINES	.....Silverpoints
BAINES	.....Tides

MODERN RUSSIAN

CATOIRE	.....Op. 17—Four Preludes
MEDTNER	.....Op. 34—Four Fairy Tales
PROKOFIEFF	.....Op. 25—Gavotte from Classique Symphonie
STRAWINSKY	.....Serenade in A
SILOTI	.....Transcriptions for the Young
SCRIABINE	.....Op. 61—Poeme-Nocturne

We cordially invite the inspection of this exceptionally fine material, in the quiet seclusion of our offices on the Fifth Floor—2 East 46th Street.

Galaxy Music Corporation — New York

\$500 REWARD

Antique Violin by Guadagnini stolen in New York City on September 13, 1932. Length 14" full, across lower bout 8 1/4", across middle bout 4 1/2", across upper bout 6 1/4". Orange Red-Shaded. Back of curly maple in two pieces, broad figure extending up from centre joint. One black and one maple pin in lower block. Three maple pins in upper block. Front, medium even grain pine, some cracks. Sides, same as back. Inside label Joannes Baptista Guadagnini Placentinus Facit Mediolani 1751. Also inside label with number 4573. A total reward of \$500.00 will be paid for the recovery in an undamaged condition or for information leading to the recovery in an undamaged condition of this instrument, which the owner values highly for sentimental reasons. In the event of anyone offering this violin for sale, or requesting an appraisal of its value, communicate immediately by telephone or telegraph with the undersigned, Albert R. Lee & Co., Inc., 116 John Street, New York, N. Y. Telephone BEekman 3-0280.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING Editor-in-Chief
HORACE JOHNSON
WILLIAM GERPERT Associate Editors
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERSKE (Paris)
THORNTON W. ALLEN Managing Editor
J. ALBERT BIKER General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX 820
to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957.
Cable address: Musicurier, London.
BERLIN, GERMANY—CLAIRE TRANK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

VIENNA, AUSTRIA—PAUL ROCHERT, Am Modenpark 10, Vienna III: Telephone: U. 16425. Cable address, Musikthema.

PARIS, FRANCE—IRVING SCHWERSKE, 19 rue Mirabeau. Telephone Wagran 52. Cable address, Musicurier, Paris.

MILAN, ITALY—DOROTHY STILL, Via Grossich 30. Telephone 29-13-18.

ROME, ITALY—FRANCESCO FALLOTTELLI, Via Venezia 14. Telephone 44-249.
Amplification of the foregoing list will be found on one of the last pages.
For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania, Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1932, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK OCTOBER 22, 1932 No. 2741

Limited incomes are no bar to unlimited love of music.

One good turn on the radio dial deserves the best it can get.

How many jazz composers know what a triad is? Answers eagerly awaited.

The great composers had almost too many ideas; the majority of the present composers have almost none.

Where are the operatic mothers of the new generation—the Louise Homers and the Schumann-Heinks of today?

In ages past, noblemen used to be the best paying patrons of music. Today commercial sponsors are the most generous buyers of tone, and its practitioners no doubt feel that "noble is as noble does."

The marriage of radio and music continues to be a most happy one, with their offspring, television, coming on nicely and preparing to stand on its own feet at no distant time.

A musical comedy baritone, Walter Woolf, suing a film company for violation of contract, testified in a New York court last week that he cannot read music. The attorneys on both sides admitted their own similar lack of ability. The jury were not examined on the subject. The judge maintained a discreet silence regarding himself. Mr. Woolf must have felt at home in the musical comedy atmosphere of the courtroom.

Fancies and Facts

Life always offers a few slight compensations. The increased postal rates may stop some persons from writing to the Musical Courier and asking: "Do you consider music a profitable profession or not, and will you please state reasons for and against?" Our invariable answer ought to be "yes," but conscience and politeness compel explicit replies and thereby steal time that should be devoted to discussion of persons already in music, and of the things they are doing. Real talent and true tonal urge supply their own answers and need no guarantees to encourage expression.

"Moaning, Groaning, Saxophoning"

Not by any clever Musical Courier scribe is the above euphonious caption. It is taken from a letter received from one who signs himself, "Starving, Legitimate Musician," and who deplors the rise to popularity of "a squawking, guttural, cackling instrument, which is in large measure the cause of the sad plight in which a great many real, serious instrumentalists find themselves since the saxophone has become vogue."

The letter goes on to speak of famous compositions of the past in which the saxophone figures, and, overlooking the Debussy concerto for that instrument, our correspondent recalls only one example, Bizet's L'Arlésienne Suite, in which the composer of Carmen uses the saxophone to obtain local pastoral color. The writer justifies it there, just as he says it was all right for Richard Strauss to employ the screeching E flat clarinet to typify the impish, irrepressible Till Eulenspiegel.

The saxophone, in its various forms and sizes, embraces as far as pitch is concerned, the entire range of musical composition, and is therefore a most useful instrument to those whose ears are not cultivated to the sensitiveness that demands rich, refined tone color as a sauce for their musical fare. To the average lay listener, "the tune's the thing" (Hamlet, please forgive) and in following its ups and downs and ingenious appeal, the matter of the quality of tone vehicle projecting the sounds is of negligible significance. But the fastidious, often blasé listener, revels in the manner and quality of a performance as much as he does in the actual musical content. To him, just as to the literary gourmet, a beautiful thought must be beautifully garbed; there must be an artistic *tout ensemble*.

"Go to a restaurant," continues our complainant, "and you hear saxophones. Seek solace at the movies, and the machine that grinds out the musical 'relief' emits the voices of myriad saxophones. It's saxophones, saxophones, saxophones, *ad infinitum*, *ad nauseam*. Is there no help, no surcease?"

Frankly, we do not know. We are just a musical newspaper, not a polemical sheet; and while we see our correspondent's viewpoint and deeply sympathize with him and the thousands of musicians who share in his plight, we are unable to formulate a panacea.

The musico-economical causes that underlie present conditions in the profession are many and complex, like most problems of contemporary life, and it would seem that the cure, if there be any, lies with old Doctor Time, and with him alone. And frequently he is exasperatingly slow with his remedies.

Music As Pacifier

The report that the director of the Strasbourg Municipal Opera has negotiated with various German Rhenish theatres for guest performances, is good news indeed. Strasbourg's theatre flourished as a German provincial opera before the war, and a first-rate German musician, Hans Pfitzner, was in charge of this outpost of German art. For the past fourteen years the French, very naturally, have sought to reverse his Teutonic policy, while maintaining the standard set up by the Germans. But Strasbourg, whatever its politics, is predominantly a German-speaking town, and the demand for German opera is as natural as it is harmless. Pfitzner, the former director of opera, has now been invited to conduct at the theatre as a guest. The fact that this is possible so soon after the war, in a territory that is the old bone of contention between the two countries, and at a time when German and French politicians are blowing the flames of nationalism against each other, is fresh proof of the reconciling force of music.

Leopold Damrosch—1832-1932

Many musical milestones are being passed and honored by the world, cyclic birth dates of great composers, jubilees of first performances, centenary and other death memorials.

It is timely to recall, therefore, that October 22 marks the 100th anniversary of the birth of Dr. Leopold Damrosch (father of Frank and Walter) whose lamented death took place in New York when that highly gifted musician was only fifty-three years old.

He played a most significant role in the earlier musical history of New York and of America in general. Coming to this country (he was born in Germany) when he was thirty-nine, he had already won a high reputation abroad as a violinist, conductor and composer. The all too short fourteen years that marked the New York activities of Leopold Damrosch were of the greatest possible benefit to the

city and to our land, in the way of building up interest in choral singing, chamber music, symphony concerts, and German opera—particularly the works of Wagner. All those departments of music were propagated, practised and conducted by Leopold Damrosch, and his work bore fine fruit in the awakening of New York to a genuine music life with resultant stimulation to all other American communities.

Not the least valuable work of the master was the thorough training and idealistic musical spirit which he inculcated in his two sons, Frank and Walter, and through them the name of Damrosch has lived on worthily in tonal performance and education, since the founder of the house was called from the scene of his great constructive labors.

Dr. Leopold Damrosch was an artist whose name looms in golden letters on the scroll of musical achievement in America.

The Universal Art

Music, music everywhere, and not a spot to think—as the ancient mariner could be paraphrased these days.

At any rate, he was so paraphrased by the writer of this editorial, who works at Steinway Hall and lives opposite Carnegie Hall and adjacent to Chalif Hall. While he was trying to think thoughts to put into the Musical Courier, a soprano and a pianist, in two separate studios of Steinway Hall, were doing their penetrative musical stuff. This distracted editorial person tried to close his ears and open his mind, and not succeeding, went to his home den to continue labors with the pen. But no! It was a mild day, and his windows, as well as those of the Carnegie Hall studios and the Chalif Hall dancing school, were wide open. Tenor tones and violin strains came from Carnegie, and an Argentine band, with castanets, was playing at a Chalif tango rehearsal.

Bundling up manuscript paper and other necessary writing equipment, the harrassed one, now half frantic, rushed to nearby Central Park—and on the way passed a pealing radio shop grinding out jazz, a begging street fiddler, and a phonograph orchestra sounding from a basement home.

As he sought a secluded nook far from the nurses who were crooning to their charges, the hurdy-gurdy accompanying the merry-go-round, and a boy's fife and drum corps giving melodic rhythm to some drilling Boy Scouts, the by now wan and weary fugitive at last found a distant arbor atop a hill and sank on a bench to relax and eliminate from his consciousness the hodge-podge of ubiquitous song, piano, violin, flute, cello, saxophone and what-not that assails the ears of New Yorkers all day long, and in the evenings as well, at theatres, movies, restaurants, hotels, cafés, and—well, speakeasies are no exception either.

The stricken scribe is of course a concert and opera goer as well, and in addition to the daily doses of jazz, unsoulful ballads, and musical comedy jingles, his seasonal cup is filled to overflowing also with a plethora of Bach, Puccini, Beethoven, Wagner, Brahms, Chopin, Liszt, Mozart, Debussy, Tchaikowsky, Verdi and Rimsky-Korsakoff.

When finally the comparative quiet of the refuge chosen by the literary sufferer had pervaded his soul, and he was able to concentrate mentally, he began to write an editorial suggesting that all tonal endeavor, no matter how lowly, should be guided into appreciation of only worthy music; that highly placed performers might be induced to give gratis concerts for audiences unable to purchase tickets; that a city ordinance ought to be passed forbidding the sound of music in the streets; that jazz be utilized only for dancing; that studio windows be hermetically sealed; that—

And just then two lads went by, duetting on a couple of harmonicas, and wheezing the baleful refrain of You Got Rhythm. With a maniacal yell followed by feeble moaning, the hapless writer fell over on the bench, and the freshening October breezes caught up his editorial sheets and blew them into oblivion.

B.D.—Before Depression

(Apologies to Old King Cole)

"Old New York was a merry old burg
And a merry old burg was she;
She called for her pipes and she called for her bowls
And she called for her fiddlers 3(000)."

The foregoing jingle was received from a correspondent. The Musical Courier is not nearly so much concerned about the pipes and bowls as about the 3,000 fiddlers (and other instrumentalists) most of whom New York now permits to remain unemployed.

VARIATIONS

By Leonard Lieblich

Richard L. Stokes being informed that several fashionable patrons and executives at the Metropolitan oppose opera in English because they prefer "the superior romance and glamor" of a text of which they are unable to understand a single syllable, has fashioned a libretto which he deems especially suitable for those remarkable persons. Variations is grateful for the privilege herewith of being the first medium to present to the world the latest opus from the pen of Stokes, who as everyone knows, is also the librettist of Merry Mount (music by Dr. Howard Hanson), the American opera to be produced in English by the Metropolitan next winter (1933-34).

Regarding the appended, Mr. Stokes writes: "You will note that the opening serenade follows the meter of Micaela's aria in Carmen, and that the duet and chorus might be chanted to the tune of La donna è mobile, from Rigoletto":

IL PADRE FURIOSO

Characters

Rigaglie di Pollo, tenor.
Fagiolina, coloratura soprano.
Fritto di Scampi, her father; bass.

RIGAGLIE
(Serenading)
Si prega di non disturbare—
Per favore, non fumare!
(Fagiolina appears on balcony)

FAGIOLINA
(Archly)
Spinacci?

RIGAGLIE
(Passionately)
Filetto ai ferri,
Carne fredda assortita!

FAGIOLINA
Fragole con zucchero!

DUET
Gioco calzio,
Manzo bollito;
Funghi all'olio,
Tre francobolli!
(Enter Fritto di Scampi)

FAGIOLINA
Vino Santo!
(Faints)

DI SCAMPI
(In a rage)
Insalata, insalata,
Insalata di stagione!

RIGAGLIE
(Defiantly)
Perchiatelli, pomo d'oro,
O formaggio, tortellini!
DI SCAMPI
(Brutally)
Vietato sputare sul pavimento!
(Stabs tenor)

RIGAGLIE
È proibita d'affissione!
(Dies)

FAGIOLINA
Uove sputate!
(Expires)

DI SCAMPI
(Gloating)
Scaloppine al salvia!
(Exit)

CHORUS
Panna montata,
Cotta compasta;
Crema d'asparagi,
Trippa al burro!
Addio! Addio!

(Curtain)

The two rare pictures on this page are reproductions from the originals sold at the auction (at Leipzig in the summer) of the Planer Collection of books, autographs and portraits. The sale was conducted by Hellmut Meyer & Ernst, Berlin; and Adolf Weigel, Leipzig.

Toronto, Can., October 7, 1932.

Dear Variations:

Please let me say in the course of remitting my annual subscription, that the Musical Courier affords me more pleasure than any other paper or magazine coming into my home.

When well past my twenties I heard an amateur cellist play in a nearby town and being interested in choir work in a very small place, I got me a cello and began to "chell" in real earnest without a teacher, and knowing only from Otto Langey's tutor what the strings were, etc. However, being a good sight reader I kept plugging away until I was one night able to electrify (the reactions of hometown audiences always a matter of opinion) my hometown audience with the obligato to Carrie Jacobs Bond's little known masterpiece, A Perfect Day. Well, the years have rolled on and although my business took me to out of the way places and to a practically pioneer bush life for years at a stretch I kept working on my cello. I have a good one now, and I am able to take my place and play a good many of the standard quartets, with most certainly the difficult Beethoven works too much for me, and many others out of reach also. I play most of a book of Mozart's and Haydn's quartets and have as much fun probably as the Flonzaleys or the Rosés ever had.

Your paper has been an inspiration in recording the activities of the many string artists and I could not begin to

tell you here how much good I have received from the articles carried from time to time. Your own articles, I much enjoy and you can realize how much a metropolitan field could mean in the life of one denied this privilege. I now live here in Toronto, sing in the Mendelssohn Choir and am having the time of my life musically. I wish you and your paper a long and prosperous life.

Sometime ago you carried a picture of Fritz Kreisler, the late Jean Gerardy and Josef Hofmann, taken when they toured as a trio, I was saving some of these and my little girl got hold of it and it is no more. I wonder if you could have a copy of the Musical Courier containing it sent me. I am unable to give you the date of the issue.

With best wishes, I am,

Yours very truly,

D. B. TEES.

A New York gentleman announces his desire to assemble an orchestra of ancient instruments for the purpose of giving a Carnegie Hall concert in March. He seeks players (according to the Herald Tribune of October 10) on "the archlute, vina, manichord, seraphine, flageolet, ophicleide, timpano, sordine, kit, vielle, fiddlesticks, serpent, gittern, bandurria, bagpipes, therbo, dulcimer and cithara." All those names are familiar to me, at least seem familiar, except the "sordine." I know the sordine or sordino, which is the mute used on the violin and cello. What kind of a musical instrument is the sordine? Maybe the assembler of the ancient orchestra would take the trouble to inform me and thereby make my musical education unassailably complete.

An article in The Musical Quarterly (New York) by Robert Haven Schaufler, is called Brahms, Poet and Peasant. It reveals some homely secrets: "Highly proletarian were his favorite, cuffless, flannel shirts, and the frequent absence of collar and tie,



LISZT

Pencil sketch by R. Balze.

more or less masked by his splendid beard. . . . An old Viennese lady tells me that she was once in a group with Brahms when the talk turned to handsome stockings. With a mischievous smile, the master said, "See how elegant mine are!" And, raising his trouser's leg the fraction of an inch, he revealed—his bare ankle."

Brahms' other outlandish habits of dress, his lack of social manners, his personal penuriousness, and the description of how he was wont to patronize delicatessen shops and carry home his cold meat and sardine supper in the tail pockets of his coat, form other amusing episodes in Mr. Schaufler's article, which is written reverently and with affection, for he stresses the poet in Brahms as eloquently as he does the peasant.

From Harold L. Butler, musical dean at Syracuse, N. Y., University, comes this cheerful quip:

October 13, 1932.

Dear Variations:

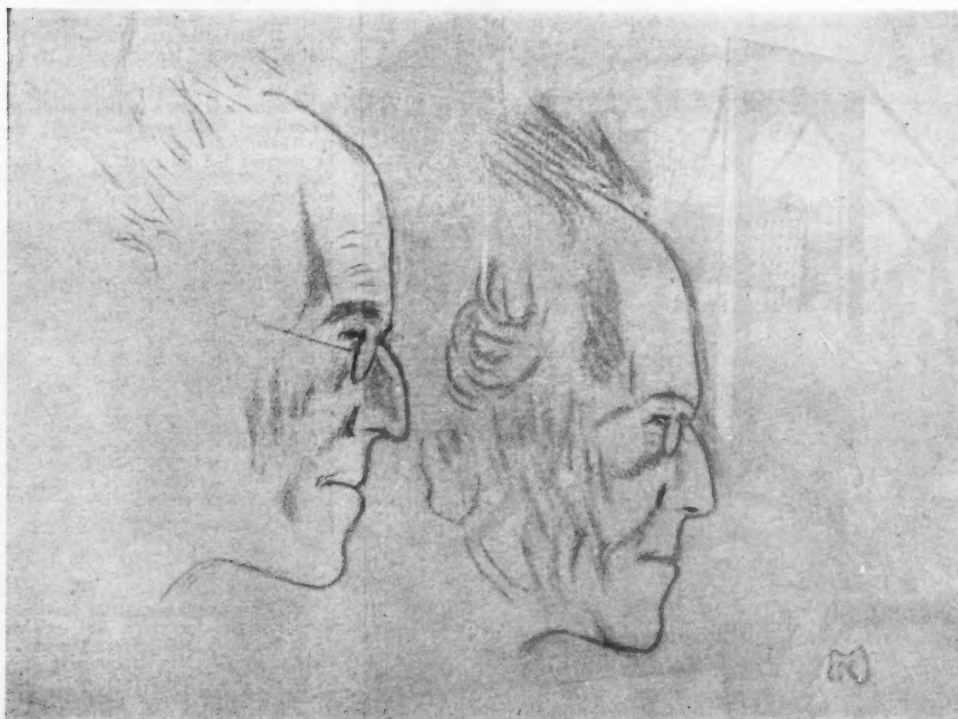
Believe It or Not:—

According to our university daily newspaper, the chapel organist recently played Mozart's "Ave Venus." Thus do we bring Mozart up-to-date.

With cordial greetings,

H. L. BUTLER.

The old joke about "two persons, a singer and a musician," is finally throttled by the New York Times of October 11, which under the caption of "Two Musicians Arrive," tells of the return from Europe of Rudolph Friml and Giovanni Martinelli.



MAHLER.

Charcoal drawing by Kolo Moser.



Last season Efrem Zimbalist gave a New York performance of a violin work called American Concerto, programmed as a composition by Michel Gusikoff and Benny Marchan. At the Paul Whiteman orchestral concert (Carnegie Hall, November 4) there is to be a production of an opus which the press department of the enterprise announces as American Concerto, by Michel Gusikoff. That naturally set me to wondering. I happened to run into Benny and asked him about the matter. My mere question sent him into a red rage. "Of course I wrote the concerto with Gusikoff, and last year it was billed as being by Gusikoff-Marchan. Then we had a falling out, and now my name is left off the programs. I am taking steps to have my rights restored." What Benny said made my puzzlement even greater, and now I am curious to hear Gusikoff's side of the situation. Until then, I reserve judgment.

Fiddler Freddie Fradkin, a great jokester, and Leo Risotto, his accompanist, were engaged in a friendly argument when I joined them and heard its finish. "And I tell you that Shakespeare said 'Music hath charms to soothe the savage breast,'" declared Freddie. "And I repeat," retorted Leo, "that he said, 'Music hath charms to soothe the savage beast.'" "Well," was the fiddler's clincher, "just get into a lion's cage, sing to him and then you'll see—if you live long enough."

Augusta Cottlow looks lovely these days with her big brown eyes and silvered hair—the sparkle and imaginativeness of the orbs speaking of that eternal youth of which some artists have the valuable secret. "Gussie," as we used to call her in the old days, is teaching a great deal and imparting to her *élèves* (this isn't bad French after only my twelfth lesson) the priceless musical tips she received from her own *professeur* (this means professor) the late genius, Ferruccio Busoni.

You should have been at Dimitri Tiomkin's party last Sunday evening, when his butler suddenly left him, and the host and two friends—Alexander Kosloff, the dancer, and Montague Glass the author—donned aprons and helped prepare and serve the supper Mmm! And what caviar and beef à la Strogoff did grace the board. I made a pig of myself.

I hope this notice beats the newspapers. Leopold Stokowski, I understand from good authority, is to be supreme musico-artistic

head at Rockefeller Centre. If I am wrong, please correct me, anyone who knows better.

A prominent New York vocal teacher is suing a young student—for the price of one lesson. "I'll take the legal fees, and give you the rest, oh teacher."

Leon Carson knocked the fair ladies of the National Opera Club for a row of new fall hats last week. I sneaked in hanging to Horace Johnson's coat-tails and was impudent enough to sit on the arm of Betty Tillotson's chair. I saw Mr. Riesberg, our devoted club devotee, in the audience and winked at him. He is too dignified to wink back. The Baroness von Klenner presided and told stories about busts, hats and stained glass windows. She forgot that Horace is a titled personage in our office—but in his speech he promptly mentioned the Musical Courier at the earliest possible moment. That is loyalty for you. A lady in the audience climbed to her high heels and addressed him as Mr. Harris. But that didn't matter for our associate editor was announced on the program to speak on the Music of the Future, when he had been asked to talk about the Musical Prospects of

the Year. Between you and me, I feel a bit out of place at ladies' clubs. However, they mean well and that's something.

I hope the musical comedy Grace Moore is to sing in will have a long run. For she has left the Metropolitan where she can be sure at least of pocket money. Here's to you, Gracie, as a good gambler.

The daily newspapers announce that Otto H. Kahn is in bed with Angina Pectoris. I have no comment to make.

Charles L. Wagner has dubbed the NBC "the National Biscuit Company." "Uneeda Course," is their slogan.

Could the story be true about the tiny East Side violin pupil in New York? The teacher sent the youngster home with a note explaining that his breath smelt of onions. Back came the little fiddler with the scrawled answer from his mother: "We send our son, Montmorency Fishbein, to you to learn him, not to smell him."

Rockefeller City Units to Open at Christmas

S. L. Rothafel (Roxy) has announced that the International Music Hall and Roxy's Picture Theatre, both units of New York's Rockefeller Center, will open during the Christmas holidays. Roxy said that plans included an orchestra of 225 musicians which would broadcast over the entire world every Sunday noon. There is to be a ballet of 108 girls and forty-eight boys and a chorus of 100. He added that he was bringing the Tuskegee Choir from Alabama.

a violinist or singer) so much so that these two almost monopolize the town and certainly cripple all local musical life.

It is our opinion that such a man should not be made to professionally criticize his competitor or his students, because he cannot have an unbiased opinion of what he hears and the circumstances of life force such a critic to protect his own interests; and the surest way to protect them seems to be to "knock" the other man.

We would like to have your opinion, whether from an ethical standpoint, a man making a living as violin, piano or vocal teacher, should be engaged as critic over his local colleagues. We also would like to know whether the Code of Ethics makes any mention of cases of the above mentioned type?

Very truly yours,

M. KLEIN.

[Editor's Note: The writer of the foregoing propounds a delicate question which cannot be judged by the Editor without knowing both sides of the case and giving the accused a chance to present their defense. Mr. Klein has the admirable courage to sign his letter, and perhaps one or more of the Pittsburgh critics would like to be as frank with an answer. If so, the Musical Courier promises to give it space.]

FROM OUR READERS

Pittsburgh Critical Ethics

Pittsburgh, Pa., October 4, 1932.

To the Musical Courier:

Some time ago I read in your magazine about a code of ethics for the musical profession. Among a group of my friends there arose the question whether and how the Code of Ethics would apply to the following case:

One of the music critics of this town is a violin teacher. As writer for the newspaper he keeps every item out that would be favorable to a competitor of his, but has the accomplishments of his own and his wife's students always well placed in his page. If a competitor dares to give a recital, he is doomed in advance for such undertaking. His wife is a vocal teacher, and you can understand that no singer of another teacher is good enough to even begin to sing. The critic of another paper is a piano teacher and reacts in the same manner toward all local pianists. There are even evidences that the two work hand in hand and consult each other (the violin teacher before writing up a pianist, the piano teacher before writing up

San Francisco's New Opera House Inaugurated

Overflow Audiences at First Performances
(Special telegram to the Musical Courier)

SAN FRANCISCO.—Our War Memorial Opera House was dedicated on the evening of October 15 before one of the most brilliant audiences ever assembled at an opening. Every seat was occupied and there were 700 standees, enthusiastic over the beauty of the new building and the excellent performance of Tosca, presented by Gaetano Merola, with Claudia Muzio, soprano, in the title role. The entire cast was tendered stupendous ovations.

At the second performance of opera here Lily Pons as Lucia was stormed with applause and she was recalled eighteen times after the mad scene.

C. A.

EUROPEAN ARRIVALS

Friedrich Schorr

Friedrich Schorr, accompanied by Mrs. Schorr, returned here October 7 on the SS. Hamburg for another season with the Metropolitan Opera Company.

Goeta Ljungberg

Goeta Ljungberg, Swedish soprano of the Metropolitan Opera Company, who made her New York debut last year, was among the passengers landing from the SS. Deutschland on October 14. Her first appearance of this season at the Metropolitan will be as Tosca; she also is cast for Brünnhilde, Sieglinde, Elsa and other Wagnerian roles.

Willem van Hoogstraten

Willem van Hoogstraten, conductor of the Portland (Ore.) Symphony Orchestra, was among the musicians who arrived in New York October 17 on the SS. Bremen.

Mr. and Mrs. Fritz Kreisler

Fritz Kreisler landed in New York from the SS. Bremen on October 17. Mrs. Kreisler was with her husband, whose forthcoming tour takes in concerts in New York and throughout the United States.

Maria Jeritza

Maria Jeritza returned to New York October 17 on the SS. Bremen. The former soprano of the Metropolitan Opera Company is to make a concert tour, accompanied by her husband, Baron Leopold von Popper.

OBITUARY

Orlando G. Apreda

Orlando G. Apreda, teacher of violin and viola at the Peabody Conservatory of Music, Baltimore, Md., and formerly a conductor of orchestras in Italy, died on October 9. He is survived by his widow, Mrs. Ina Apreda.

Lord Henry Somerset

LONDON.—Lord Henry Somerset, composer of the ballad, All Through the Night, died in Florence, Italy, October 11, in his eighty-second year.

He was the second son of the eighth Duke of Beaufort, and was a member of the Privy Council and Parliament, and of Her Majesty's Household from 1874 to 1879. In 1872 he married the daughter of the Earl of Somers, and after marital difficulties retired to Florence, where he spent the rest of his life.

Lord Somerset's compositions also include Where'er You Go, Hush Me, O Sorrow, The First Spring Day, A Birthday, Echo, A Song of Sleep, and other typically Victorian ballads.

T. S. Jones, Jr.

Thomas S. Jones, Jr., whose poems have been set to music by Charles Wakefield Cadman, Huntington Woodman, Oley Speaks, Deems Taylor and Annabel Buchanan, died on October 16 in New York. He was the author of volumes of sonnets and lyric verse, among them Sonnets of the New World, and The Unicorn. Works of his were included in such anthologies as Louis Untermeyer's Modern American Poet, Lyria Mystica and Sonnet Sequences.

Mrs. Ludwig Marum

Mrs. Mattie Lipman Marum, former Lieder singer, and wife of Ludwig Marum, leader of the Marum String Quartet, an organization prominent for years, died on October 15 at her New York home. She was fifty-eight years old. Mrs. Marum sang at many of her husband's concerts. She is survived by Mr. Marum and a daughter, Eleanor Marum, singer and composer; a sister Clara Lipman Mann, formerly in musical comedy and widow of Louis Mann; and a brother August Lipman.



Cartoon by Giulio O. Harnisch

Old Man Depression playing his lone tune, whilst the marchers pass the Bridge of Despond and journey on to Prosperity.

I See That

Paul Althouse started his season at the Worcester (Mass.) Festival; so did Grace Moore, who returned recently from Europe.

When Galli-Curci comes here in November, she will have sung eighty-seven concerts in Australia and South Africa since February.

On November 21 Sonia Sharnova, contralto, will give a recital in St. Paul, Minn.

On December 8 and 9 Arthur Hartmann will be the violin soloist with the Grand Rapids, Mich., Orchestra (Karl Wecker, conductor) and also to conduct his own symphonic poem, Tamar.

After a fall concert tour and her season at the Metropolitan Opera Goeta Ljungberg's first mid-winter concert engagement will be in Brooklyn, N. Y., under the auspices of the Brooklyn Institute of Arts and Sciences.

Georges Enesco has been engaged as guest soloist and conductor with the Philharmonic Society, Havana, Cuba, next March. Enesco will appear in the first part of the program as solo violinist, and conduct the latter half.

Lawrence Tibbett gave a special concert at the Brooklyn Academy of Music, Brooklyn, N. Y., on October 17. The baritone also is scheduled for a song recital at Carnegie Hall, New York, October 24, before he rejoins the Metropolitan Opera Company late in November. Mr. Tibbett's fall concert tour included appearances in twenty-two cities.

Milton Aborn started his Gilbert and Sullivan season in Boston on October 10 with *The Mikado*, to be followed each week, in succession, by *The Gondoliers*, *Trial by Jury*, *H. M. S. Pinafore* and *Patience*. Other operas in preparation are *Ruddigore*, *Iolanthe*, *Pirates of Penzance* and *Yeomen of the Guard*.

Toscha Seidel has been engaged as a member of the faculty of the Auer Violin School, New York, Vladimir Graffmann, director.

Olga Sapio, pianist; Ruth Moeller, violinist, and Constance Veith, cellist, who comprise the Schubert Trio, are to appear November 9 in the series of chamber music concerts being directed by Dr. Fleck at Hunter College, New York.

Jane French, violinist, of Miami, Fla., and Nita Alberti, soprano, were featured at the dedicatory services of Central Church, New York, on October 2.

Helen Alexander, soprano and Jeanette Wiedman, pianist, are to give a joint recital at the Educational Alliance, New York, tomorrow (October 23). Miss Wiedman will feature a group of piano compositions by Henry Holden Huss.

Sylvia Lent has been engaged to give a recital in Burlington, Vt., November 14. The violinist appears extensively in New England each season.

Berta Gerster-Gardini announces the marriage of her niece, the Countess Ginevra

Malvasia, to the Marquis Dal Pozzo. The ceremony took place September 26 at the palace of the bride's parents in Bologna, Italy.

Alice Garrigue Mott, who returned from Europe on the SS. Ile de France last month, opened her New York vocal studio September 15 with an enrollment of students who had entered their names for Mme. Mott's instruction before she sailed. Several voice pupils have arranged to come to America from Europe to study with Mme. Mott.

Blanche Mehring, soprano and Emma Mooney, mezzo, pupils of Carlos Sanchez, sang for an invited audience October 11. Modern and classic songs and arias were offered, Evelina Capelle playing the accompaniments. Miss Mooney was a contestant at the October 13 Atwater Kent audition in New York City.

Adele Rankin, vocal teacher, is directing the religious pageant, *Queen Esther*, sponsored by the Lutheran Church of Our Saviour, Jersey City, N. J. The chorus of 150 is from twenty choirs of all denominations, including fifty children from the Potterton Choristers.

Mrs. Edgar Stillman-Kelley, chairman of legislation of the National Federation of Music Clubs, and state president of the Ohio branch, has been appointed chairman of music on the Ohio World's Fair Commission, by Governor White of that state.

Madeleine Elba, soprano, will arrive in New York from Venezuela on November 7.

Foreign News in Brief

Autumn Music in Baden-Baden

BADEN-BADEN.—The eighth German Reger Festival, under the auspices of the Max Reger Gesellschaft, took place here October 1 and 2. In two orchestral concerts (conducted by Ernst Mehlich) and one chamber concert, some of the less familiar of Reger's works were presented, including the *Eichendorff Suite*, the ballet suite, *An die Hoffnung* (for orchestra), as well as the *Sinfonietta* and the *Hiller variations*. Rudolph Sukin played the piano concerto and participated in the *Passacaglia* and *Fugue* for two pianos, and the piano quartet in C minor. In a preliminary meeting Prof. Fritz Stein gave the introduction, variations and fugue, op. 73, for organ, and also delivered an impressive address on Max Reger's personality. The Reger Festival was preceded by the Annual Classical Chamber Music Festival under the sponsorship and with the participation of Carl Friedberg, Carl Flesch and Gregor Piatigorsky. This lasted three days and drew the customary crowds.

Vienna Opera Forecast

VIENNA.—Robert Heger's opera, *Bettler Namenlos* (Beggars Nameless), will have its world premiere at the Vienna Opera, preparation for the production having already begun. Other novelties for Vienna in preparation include Jaroslav Kricka's *Spuk im Schloss*, Busoni's *Doktor Foust* and Janacek's *From a Death House*. Korngold's *Wunder der Heliane* and Richard Strauss' *Egyptian Helen* are to be remounted. Ettore Panizza has been engaged as conductor of Italian operas. Among these is Giordani's *Fedora*, this month, with Maria Jeritza in the title role. A feature of the season will be a new production of Mozart's *Magic Flute* under Clemens Krauss, with Elisabeth Schumann as Pamina and Richard Mayr as Sarastro.

Paderewski in London Benefit Recital

LONDON.—Ignace Paderewski is to play only once in London this season, a recital at Albert Hall January 12, for the benefit of the Musicians' Benevolent Fund.

Koussevitzky for London Festival

LONDON.—Serge Koussevitzky will conduct three concerts of the London Music Festival (organized by the B.B.C.) in May, 1933. These three concerts, to take place in the second week, are to be preceded by three concerts conducted by Dr. Adrian Boult and devoted to the works of Brahms.

Two New Operas by Zandonai

MILAN.—Riccardo Zandonai has two new operas to his credit, both to be premiered this season. One is a three-act comedy, *A Farce of Love*, and the other a one-act work called *Card Playing*. Arturo Rossato did the texts for both.

Lifar Performs Tchaikovsky's Divertissement

PARIS.—Serge Lifar, formerly one of Diaghileff's premier dancers, now ballet master and first dancer of the Paris Opéra, recently brought Tchaikovsky's *Divertissement* back to that institution. Assisted by Mlles. Barban, Bos, Ceres, Huguetti, Lamballe, Lorcica and Schwarz, MM. Peretti and Ricaux, and in settings, costumes and lights

A MUSICAL GROUP AT LAWRENCE CONSERVATORY



HELEN MUELLER, FACULTY MEMBERS AND STUDENTS of Lawrence Conservatory of Music, Appleton, Wis., Miss Mueller, associate professor of singing, is the newly elected national vice-president of Mu Phi Epsilon.

of delicate feeling, Lifar realized one of his best achievements. The *Divertissement* as staged by Lifar, was a revelry of grace and youth and bewitching movement.

Orchestra and Opera in Edinburgh

EDINBURGH.—Arrangements are now practically completed for the forthcoming musical season in Edinburgh. The Edinburgh Concert Society is to give its customary twelve orchestral concerts (for which the Scottish Orchestra has again been engaged), and the Reid Symphony Orchestra (conducted by Prof. Donald Tovey), its usual eight. The former body has also secured the Pro Arte String Quartet for a series of three chamber concerts. Local opera will again be in the hands of Edinburgh Grand Opera Society, presenting *The Vagabond King*, and the Edinburgh Opera Company, producing Nicolai's *Merry Wives of Windsor* and Coleridge-Taylor's *Hiawatha* in a stage version.

Edinburgh Brahms Celebration

EDINBURGH.—The committee of the Reid Symphony Orchestra is arranging to hold a Brahms Centenary Festival in Edinburgh in May, 1933, provided adequate support of the venture is secured by the end of the present year. Under the control of Prof. Tovey, eminent Brahms authority, the event takes on exceptional prospects.

Schorr for Vienna Opera

VIENNA.—Friedrich Schorr, Wagnerian baritone of the Metropolitan, who recently appeared as Wotan in the Vienna Opera's Ring cycle, has signed a contract to become a permanent member of that house for a number of years, whenever his duties in New York will permit. Schorr's name also has been added for the first time to the roster for the 1933 Salzburg Festival.

CLUB ITEMS

Bel Canto Club Gives Two Programs

The Bel Canto Club of New York (Oddone Sommovigo, director) held Verdi Night on October 1, the program presenting Clara Giannini, Rhea Rinsky and Bianca Bruno, sopranos; Giuseppe Argentino, tenor; Vittorio Notari, Constantine Kazis and Leo Cedeno, baritones. Instrumentalists were Maria De Rosa, pianist; a trio made up of Giuseppe Laurie, violinist, Pasquale Monaco, cellist, and Maestro Sommovigo, pianist. The club presented a Puccini Night on October 8, which brought performances by Dorothy Camp, Agnes Rustigian, Flora Afros, Clara Giannini, Bianca Bruno, Marie Doscu and Josephine De Marco, sopranos; Samuel Schwartz, tenor; and Leo Cedeno, baritone. Maestro Sommovigo was at the piano, and the trio gave a solo number and assisted Mr. Schwartz.

MacDowell Club Organizing Non-Professional Orchestra

The MacDowell Club of New York City is organizing a non-professional orchestra under the leadership of Sandor Harmati. Any competent amateur who is eligible for club membership may join. It is proposed to hold weekly rehearsals in the club auditorium and two or more concerts are projected during the season. Application should be made in writing to the secretary of the MacDowell Club, 166 East 73rd Street, New York City.

CONSERVATORIES and SCHOOLS

Lawrence Conservatory Teacher Honored by Mu Phi Epsilon

When Helen Mueller returned from Kansas City as national vice-president of Mu Phi Epsilon, national honorary musical sorority, Pi Chapter at Lawrence Conservatory of Music, Appleton, Wis., held a reception in her honor. Miss Mueller has been Great Lakes province president for two years and a prominent figure generally in the national activities of Mu Phi Epsilon.

Pi Chapter was established at Lawrence Conservatory in 1913, and the organization has functioned actively in the life of the school at all times. Each year the chapter awards a scholarship of \$100 to a student who is named by a committee composed of one faculty member (not a member of Mu Phi Epsilon), the dean of the conservatory, and the dean of women. Members of Pi Chapter conduct a weekly study club, present two public recitals during the year, and for the past three years have sponsored a recital of compositions written and performed by conservatory students.

In accordance with the Mu Phi Epsilon national policy, Pi Chapter elects to membership junior women who have during their first two years at school met the scholastic and musical requirements of the organization.

Faculty members of Mu Phi Epsilon include Miss Mueller and Gertrude Farrell, associate professors of singing, and Nettie Steninger Fullinwider, associate professor of piano.

Eastman School Starts With Large Enrollment

The Eastman School of Music, Rochester, N. Y., has in its collegiate department an entering class of 144, sixty-two men and eighty-two women. These students come from twenty-seven states and Canada. Approximately forty per cent are from New York State. Graduate students, seeking the degrees of Master of Music and Master of Arts in music, number fifteen. These are graduates of other institutions, the majority being teachers of music. The graduate department of the Eastman School, inaugurated in 1926-27 with an enrollment of two, now has a student membership of more than fifty. The department offers particular advantages in musicology, theory in music and composition, and music education. The number of entering students in the degree courses continues to increase, being 125 this year as against only four students seeking the Eastman School certificate.

This year's entering class is less by ten than that of last year, when the Eastman School enrolled its largest entering class of 154. The Eastman School makes the enrollment of new students a careful selective process, with the standard of prerequisite requirements rigidly maintained.

Delaware School of Music Opens

The Delaware School of Music, Wilmington, Del., which opened September 19, is authorized by the Curtis Institute of Music, Philadelphia. The new school's faculty is made up of Daniel Healy, voice; Edna B. Woods, piano; Lily Matison, violin; and Howard Mitchell, cello. All are graduates of Curtis Institute and have been selected personally by Josef Hofmann, the Curtis director.

INVADES WHITE PLAINS



GRACE MOORE,

soprano of the Metropolitan Opera, appeared with the Westchester Symphony Orchestra in White Plains, N. Y., October 13, following her appearance at the Worcester Festival. (Photo by Carlo Edwards.)

EUROPEAN

LOUIS BACHNER

VOICE
Teacher of Sigrd Onéig, Heinrich Schüssler
Parisstr. 39 Berlin, Germany

GABRIEL LAPIERRE

Voice and Repertory
15 bis, Blvd. Jules Sandeau, Paris (XVI)
Phone: Trocadere 16.94

MARYA FREUND

Vocal Training and Interpretation
for Concert, Opera, Oratorio and Lieder
Classical, Romantic and Modern Repertory. Pupils
taught in English, French, German, Italian or Polish.
4, rue Mission Marbourg, Paris (XVI), FRANK

RENATO BELLINI

COMPOSER-COACH
Address: MILAN—Via Ariosto 29

FRANCESCO MERLI

TENOR—METROPOLITAN OPERA
Columbia Records

COENRAAD V. BOS

ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

IVOR NEWTON

ACCOMPANIST—COACH
Associated as accompanist with Chailias, Tetramini,
Cabe, Melba, Gerhardt, Claire Dux, Matheson, D'Alvarez,
Richard Crooks, John Charles Thomas, Ysa, Merini
and Casals.
Studio: 93 CORNWALL GARDENS, LONDON, S.W. 7, ENGLAND

PAMPANINI

Soprano—Chicago Civic Opera
Columbia Records

MABEL LANDER

PIANOFORTE SCHOOL
LABORATORY METHOD
67 Baker Street, London, W. 1.

PAGLIUGH

Soprano Leggera
N La Scala, San Carlo (Naples), Casino (Monte Carlo),
A Liceu (Barcelona).
Address: 15 Via A. San, Milan

GRACE FISHER

Lyric Soprano
NOW SINGING IN ITALY
Address—Agency Perone, Milan

WOODHOUSE

PIANO SCHOOL
LONDON
19 Wigmore St., W. 1

RUTH FORD

Mexico-Soprano
OPERA—CONCERTS
Now Singing in Italy

Giuseppe BENTONELLI

American Tenor
Now Singing in Leading Italian Opera Houses
Management—F. ZUCCHINI; E. FRONZ, MILAN
Columbia Records

ASURANI

Dramatic Soprano
A Now singing Imperial Grand Opera, Australia

HAROLD STERN

Baritone
VOICE PRODUCTION; INTERPRETATION OF LIEBER
Studio: 39, Maresfield Gardens, London, N. W. 3

EYBEL

DRAMATIC SOPRANO
Now Singing in Italy
Address: Banca d'America e d'Italia

GINA CIGNA

DRAMATIC SOPRANO—La Scala (Milan), Reale
(Rome), and all largest European Opera Houses.
Columbia Records
Address: Via Canova 37, Milano

JARBORO

SOPRANO
Concert—Opera
NOW SINGING IN ITALY

R. von WARLICH

LEADER
VOICE PRODUCTION
CONCERT AND OPERA REPERTOIRE
Artists' Summer Class: July, August, September
73, rue des Vignes, Paris (XVI)
Telephone: Autouil 99.51

Los Angeles, Cal.

(Continued from page 5)

featured singers would rise. The ballet, arranged by Breen and Darrow, also employed Los Angeles talent exclusively.

OVATION FOR PONS IN LUCIA

Donizetti's Lucia di Lammermoor formed the second offering of the Los Angeles Opera season at the Auditorium, and the performance will be remembered as the debut of Lily Pons on the Pacific Coast. It proved a triumph for the Metropolitan coloratura. Anticipation had run very high indeed and success must be measured proportionately. The French soprano had been heard only on the radio, as far as this part of the country was concerned. Press reports and propaganda did the rest. It is hardly necessary to describe her voice and singing method to Musical Courier readers. Suffice to summarize, that she captivated her hearers as singer and a personality. She gave herself freely in duets and ensemble, yet never to the extent of stepping beyond the frame of the ensemble.

Another debut occurred on October 4, when Francesco Merli was introduced to the West as Edgar. He is an ardent singer and a tenor of considerable *robusto* calibre. Of course, he was tempted at times to out-sing the matter-of-fact and not always sufficiently subdued playing of the orchestra, conducted by Gaetano Merola. Trite music, of the harmonically and polyphonically thin texture such as Donizetti's, requires more finesse than many a sumptuously scored work. Naturally, some of this condition was due to lack of rehearsals, a thriftiness imposed by conditions, withal, some of this platitudinous phrasing could have been avoided by the musicians individually and collectively.

Distinct praise is due also Alfredo Gandolfi, a well endowed and well schooled baritone of good histrionic bearing, in the role of Lord Henry. Louis d'Angelo headed the list of lesser principals, which included the following resident artists: Zaruhi Elmassian, Terry La Franconi, and Edward Fadem. Armando Agnini supplied atmospheric settings and lighting.

Richard Bonelli, who, as reported in this article, transformed the relatively unimportant part of the older Germont into a major role during Traviata, made a stirring impression as Rigoletto, October 6. The mellow and solid beauty of his baritone found ample outlet in this vocal portrayal, which he had worked toward elements of subtle detail and touching pathos of genuine appeal. Here was a singer whose singing was of a manner needing no excuses on the strength of taxing histrionic accompaniment and vice versa. He was always the actor-singer, which the tragic hero of this opera should be. Naturally, this young American reached his proper climax in the second act, when anxiety, woe, anger, despair and searing vengeance rack the jester upon whom the jest sat heavily. On this occasion, too, Bonelli evoked ovations of unusual demonstrativeness.

Mlle. Pons waxed dramatic and convincing and added a certain warmth of aural and visual feeling in the second act. Dino Borgioli was well cast as the Duke and his tenor sounded ingratiating at all times. Not only is his a voice of lovely timbre, but likewise of manly substantiality. Clemence Gifford, Tudor Williams, Harlan McCoy, Robert Sellon, Norma Tremaine, Terry La-Franconi, Maud Lene Smith and J. Boris, together with the chorus, furnished splendid proof to what an extent Los Angeles can form an opera company of her own.

Mlle. Pons repeated her success as Lucia before a matinee capacity house on October 8, the season ending that evening with Traviata. It would be superfluous to enumerate once more the singing and acting virtues of Claudia Muzio. Her Leonore was a rare experience and complete rebuttal for the man who fails to discover grand intensity in the early Verdi. Kathryn Meisle's Azucena also is too well known an achievement along vocal and musical lines as to require special proclamation. Bonelli added to his laurels for a third time, and in goodly measure as the Count di Luna. Minor assignments evinced local talent in the person of Hilda Romain, Tudor Williams, Robert Edmonds, A. D. Carrillo and Alexandre Julian. Maestro Cimini officiated anew in the pit, and the dramatic life and lyric beauty of this much slandered opera was eloquently revealed by him. Not the least pleasing circumstance of the entire season is the fact that it ended on the right side of the ledger.

Resumption of operatic productions at the Philharmonic Auditorium in preference to Shrine Auditorium, was received with approval. Acoustically the former is superior, and, holding 2,700 seats, is far better proportioned than the latter with its capacity of nearly 7,000. This change is largely due to the fact that the season was undertaken by Mr. Merola without sponsorship of the Los Angeles Grand Opera Association, which decided to hibernate for an entire year, following last season's deficit. With Mr. Merola are associated George Leslie Smith as manager and James V. Petrie, assistant manager. Roland Hayes was heard in recital at the

Hollywood High School auditorium, and to good advantage. The tenor was to have sung at the Bowl, but owing to rainy weather the program was given indoors.

Los Angeles came near losing its outstanding trumpeter, Vladimir Drucker, when the latter received a flattering offer from the Soviet authorities to head the brass section in the orchestra attached to the State Academy of Music. Although it is the rule that all members of the orchestra must play a try-out before a special commission, this condition was waived in the case of Mr. Drucker, who was the first trumpeter in the New York Symphony Orchestra for several seasons. He occupies the first chair in the Los Angeles Philharmonic Orchestra, an organization to which he belonged before going east, and to which he returned three years ago. B. D. U.

Saminsky Publishes Book on Today's Music

Lazare Saminsky has issued a new book, Music of Our Day, Essentials and Prophecies, dealing with Stravinsky, Strauss, Schönberg, Bloch, Bartók, Prokofiev and others, the younger American composers, Soviet Russian creative forces, and the new art of conducting. After his recent return from a voyage in the West Indies, Mr. Saminsky passed the late summer months in Westchester County, N. Y., where he devoted himself to composition. He has finished a new orchestral work, America, Pages of Stillness, and a vocal symphony, To the Mountains, for chorus and orchestra, commissioned to him by the Modern Music Festival to be held at the Chicago World Fair in August, 1933. He is invited to conduct this work. Mr. Saminsky's Litanies of Women for voice and small orchestra were performed a few weeks ago at the International Music Festival in Venice, under Fritz Reiner, and his Oriental Song Cycle by the Zürich Symphony.

Diaz Series at Waldorf

Rafaelo Diaz has announced a series of six recitals at the Hotel Waldorf Astoria on the second and fourth Tuesday afternoons of November, December and January.

John Charles Thomas and Rosa Low will open the series November 8 with a program of early French and Italian songs, light opera and grand opera. They are to appear in costume, as will all of the artists on the course. Claudia Muzio and the Sinfonietta of New York are scheduled for November 22; Mme. Muzio to sing both operatic arias and songs.

On December 13 the Vienna Saengerknaben will make their first American appearance in the Diaz series. Lucrezia Bori and Fray and Braggiotti, duo pianists, are listed for December 27. January 3, the Shan Kar Hindu dancers and musicians will appear in their premier American performance. For the final concert, January 24, Conchita Supervia, coloratura mezzo-soprano, and José Echaniz have been engaged.

NBC Artists Service Announces November Recitals

November concerts in New York of artists affiliated with NBC Artists Service open with that of Paul Whiteman and his orchestra in a program of modern music based on characteristic popular American rhythms, at Carnegie Hall, November 4. A second concert by Whiteman and his orchestra is scheduled for December 5. Rachmaninoff gives the first of three New York recitals at Carnegie Hall, November 5, his program holding Fantasia by Haydn, Sonate Fantasy by Scriabin, Sonata Quasi Fantasia by Beethoven, Fantasy Pieces by Schumann and Sonata Quasi Fantasy by Liszt. His other recitals will be on December 9 and January 2.

Fritz Kreisler appears in the first of four New York recitals at Carnegie Hall, November 20, in a program that includes works by Beethoven, Mozart, Ravel, Debussy, de Falla, Albeniz and two of his own compositions. Kreisler is to be heard also December 10, March 2 and March 24. The Musi-

cal Art Quartet gives the first of a series of four concerts at Town Hall, November 22, the others being scheduled for January 17, February 14 and March 21. Guy Maier, pianist, opens a series of Musical Journeys at the Barbizon-Plaza, November 27.

Prior to sailing for Russia, on an invitation from the Soviet Government to sing there in opera and concert, Emma Reddell, soprano of the Chicago Civic Opera Company, gives a recital at Carnegie Hall, November 29. Miss Reddell is said to be the first American singer to be thus honored by the Soviet. Quinto Maganini and his Sinfonietta of New York open a series of three Town Hall concerts November 30, the others taking place January 30 and March 1.

Victor Microphones in St. Bartholomew's

(Continued from page 15)

turbances (such as many many of the Orfeo Catala de Barcelona's Beethoven and Bach public auditorium recordings), no acoustic distortions and, above all (assisted greatly by the nature of the work), the breaks are in every instance well planned and established at either the termination of a number or within a rest bar. Album No. M138 in Victor's growing list will repay investigation. After all, had the complete work been recorded, the number of discs would have been doubled and the use of an orchestra would have placed them in the senior Red Seal class instead of the lower-priced juniors. It is to be hoped that the encouragement tendered this project will persuade the recorders to swing their liberated microphones in other ecclesiastical naves for similar purposes. What an admirable location the Packer Memorial Chapel at Bethlehem would offer some future May afternoon.

Ravel's Piano Concerto Recorded

The Columbia Phonograph Company announces the first recording of the piano concerto of Ravel, for publication in America about October 25. The concerto occupies about twenty minutes of recorded time and is complete on five twelve-inch record sides. The solo part is taken by Mme. Marguerite Long, to whom the work was dedicated, and the orchestra is conducted by the composer.

Its first hearing was in Berlin with the Philharmonic Orchestra, Mme. Long at the piano. It was heard later with various orchestras in America.

Cara Verson's Opening Recitals

Cara Verson, pianist, who specializes in the moderns, began her season October 16 with a recital in the Sunday recital series sponsored by the Hyde Park Hotel in Chicago. On October 18, Mme. Verson played a group of modern Spanish compositions for the Chicago Artists Association.

JOSÉ NARCISO KACHIRO FIGUEROA

Spanish Instrumentalists
Ecole Normale, 114 bis Boulevard Malesherbes, Paris, France

KAREN CORTOT

Pianist-Teacher
MYRA HESS: "I have been much impressed by
Ella Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

EDYTH WALKER

(formerly of Metropolitan, Vienna, Covent Garden
and Bayreuth Operas)
VOCAL TRAINING, INTERPRETATION
COMPLETE PREPARATION

for
OPERA, CONCERT, LIEBER, ORATORIO, RADIO
Address care of Christian Science Monitor
3, Ave. de l'Opera Paris, France

GRACE ANGELAU

Mezzo-Soprano

IMPERIAL GRAND OPERA, AUSTRALIA

HOWARD-JONES: SAMMONS

MARGHERITA RINGO

American
Dramatic Soprano

TENOR FRANCO FORESTA-HAYEK

FRANCA SOMIGLI

SCHOOL OF MUSIC
Training on original lines
by these two famous con-
cert virtuosos. Apply Secre-
tary, Wigmore Hall, Lon-
don, W. 1.

PRIMA DONNA
San Carlo (Naples)
and other Leading
Italian Opera Houses.

Agency Perone, Milan

NOW IN EUROPE

Address

La Scala, Milan

American Soprano
heard in best
Italian Seasons

NEW YORK CONCERTS

OCTOBER 11

Jascha Heifetz Returned to America after a year of touring in far-off countries, Jascha Heifetz gave a Carnegie Hall recital which drew much applause from a large audience. The Heifetz performances, too well known to need analysis or elucidation at this late day, have lost none of their former aspects, and were displayed in a program consisting of Grieg's C minor sonata, Mozart's A major concerto, Bach's adagio and fugue (from his G minor sonata for violin alone) and some lesser numbers winding up with Ravel's Tzigane. There were encores during and after the regular list. Isidor Achron assisted in the sonata and acted as accompanist.

Egil Foss and Fifi London Egil Foss, young Norwegian pianist, was heard at the Barbizon-Plaza salon de musique on Tuesday evening before a large audience that applauded warmly. Mr. Foss offered a Beethoven group, including the Moonlight Sonata, and numbers by Grieg, Chopin, Liszt and Groudhall. The artist, as a Norwegian, seemed particularly at home in the Grieg music. Mr. Foss has an agreeable tone, his technique, rhythm, pedaling are competent, and he possesses also a good legato touch. He gave several encores. Sharing the program with Mr. Foss was Fifi London, soprano, who listed French, Italian and English songs and operatic arias.

OCTOBER 12

Ramon Mendez This pianist, appearing in the second event of the series, Music Through the Ages, at the Barbizon-Plaza, presented a program of Bach, Mozart and Chopin items, and several compositions of de Falla, said to have been studied by him under the supervision of the composer.

The facile technique of the player served him well in Mozart's A major sonata, but a limited understanding of the work, as well as those of Bach and Chopin, divulged his seeming immaturity, accentuated by frequent inaccuracies. Mr. Mendez did better with de Falla, in a broadly colored, virile, and sincere performance. The audience was cordial and demanded several encores at the close of the program.

OCTOBER 13

Philharmonic Orchestra A program presented on Thursday evening, at Carnegie Hall, and enjoying the usual Friday and Saturday repetitions—on Sunday the organization appeared in Brooklyn—was one of the most picturesque which Arturo Toscanini has conducted in his New York Philharmonic courses. The list comprised: concerto, A minor, for four pianos and orchestra, Vivaldi-Bach (soloists, the authoritative Maria Carreras, Frank Sheridan, Zoltan Kurthy, Madeleine Marshall); symphony No. 2, C major, Schumann; The Swan of Tuonela, Sibelius; Istar-Variations, d'Indy; overture, Semiramide, Rossini.

The maestro and the orchestra were in their finest fettle, both as to interpretation and performance, and the delighted listeners were treated to exalted readings, noble tone quality, and polished delivery and technique. Of especial note were the poetry and fragrance in the Schumann presentation; the subtle colorings in the sounding of Sibelius and d'Indy; and the effervescent and iridescent brilliancy conjured forth in the charming little work by Rossini.

The Bach arrangement of the Vivaldi concerto (originally for four solo violins and string orchestra) is not one of the Leipzig master's outstanding inspirations as a transcriber. However, the composition prances merrily enough through two rapid movements with a somewhat vapid Largo as contrast. The quartet of pianists, well in the ensemble, gave to their parts much of vitality and well coordinated phrasing, rhythm, tonal balance, and accentuation. The audience was consistently enthusiastic throughout the long but lovely concert.

OCTOBER 14

Eveline Novak The Roerich Society presented Eveline Novak, soprano, in a folksong costume recital at Roerich Hall on Friday evening. The

program, entitled Roaming Around the Old Austro-Hungarian Empire, consisted of Czech, Slovak, Hungarian and Viennese folksongs. The singer is a native Hungarian and her interpretations, colorful and arresting, bear the stamp of authenticity. Her voice is pliant and well adapted to drama, a fitting instrument for narrative music. She prefaced each song with an English translation of its text. There was a numerous audience, and applause rewarded the performer. Malvine Gutman supplied sympathetic accompaniments and also was heard in several piano solos.

Mark Wollner A Friday evening audience at Town Hall had the unusual experience of hearing the American debut of a new violinist from Germany. Mark Wollner introduced himself to his curious hearers in the Faure sonata, op. 13 (Pierre Luboschutz at the piano); an E major sonata by Gunter Raphael, professor of counterpoint at the Leipzig Conservatory; prelude and double fugue (for violin alone) by Thorarinn Jonsson, Icelandic composer; Largo, by Reger; Andante, Lalo; Danse Espagnole, Granados-Thibaud; La Vida Breve, de Falla-Kreisler.

In his taxing program Mr. Wollner disclosed serious musical purposes and personality. He is free from virtuoso tricks and seems to have developed his technique to do service to the composer rather than to appeal to sensation seeking listeners. He has ample tonal volume, a broad, earnest style, and evident feeling. He was best in the music that had least surface appeal. His playing of Jonsson's involved and Bach-like composition was a distinctly superior achievement. The rather dry Raphael work also had a devoted reading from Wollner. He pleased his auditors beyond a doubt, and a rich measure of applause went to the tall, blond, modest-mannered young artist.

OCTOBER 15

Hall Johnson Negro Choir The leader of this choir is of that expressive and evocative group of Negro musicians which includes Paul Robeson and Roland Hayes, Duke Ellington and Lena Wilson. In the field of ensemble singing Hall Johnson features with his assistants, the deeply moving spiritual, the galvanic hilarity or melancholy brooding of jazz, or the racial rooted blues singing. The Hall Johnson Negro Choir carries on not only the tradition of the American Negro's expressiveness in song, but also the affirmation of a race.

Contagious and infectious as the Negro's simple humor (Keep A-Inchin' Along) or unbounded sincerity (Steal Away to Jesus) are, as they affect his religion, his work songs are equally as expressive of his laziness, his rebelliousness and, above all, his child-like precocity for introducing the "play theme" into everything that he does. Of the purely secular group, St. James Infirmary and Water Boy are typical of the Negro's flair for narrative and his unquenchable spirit.

Hall Johnson's choristers gave an extended program of devotional and episodic songs and songs of religious experiences before a Town Hall audience, and once more displayed fine clarity of diction and tone, precision of attack, and spontaneously evoked feeling. There was enthusiasm from a large audience which genuinely enjoyed the stimulative and moving offerings of the evening.

OCTOBER 16

Clyde Burrows Applauding listeners were present in goodly numbers at the matinee recital of this American baritone, heard previously in New York. A somewhat brief program of old airs, Lieder and folksongs was appreciably lengthened by encores and a dramatic recitation, Das Hexenlied (The Witch's Song), by Ernst von Wildenbruch (English words by John Bernhoff), with music for piano by Max von Schillings. In every instance Mr. Burrows' grasp of the composer's mood and meaning was intelligent and keen, and his

histrionic gifts of high order. Added to which the singer's serious purpose and unassuming manner were factors in his success. He gave a particularly apt and stirring delivery of The Witch's Song. Edwin McArthur was an impeccable accompanist, ably welding Mr. Burrows' efforts into a musical unit.

Mathilda McKinney and Nathaniel Cuthright

Chalf Hail housed a joint recital by Mathilda McKinney, pianist and Nathaniel Cuthright, tenor, Sunday afternoon. Both young artists, each a winner of various scholarships, made a favorable impression before a capacity audience. Miss McKinney played the Busoni arrangement of Bach's Capriccio—On the Departure of a Beloved Brother, two sonatas by Scarlatti, Schumann's Papillons and Debussy's Suite pour piano (prelude, sarabande and toccata). Her technique is clean, tone unforced, and phrasing generally competent.

Mr. Cuthright's offerings, gleaned from the seventeenth and eighteenth centuries, yesterday and today, displayed a voice useful in range and of agreeable timbre. Best when using his tones with power, Mr. Cuthright seems well adapted also for the field of oratorio and opera. The recitative and aria from Handel's Xerxes especially displayed this voluminous character. Songs by Chausson, Fourdrain, Lenormand, Massenet, Curran, Ronald, Olmstead and La Forge completed the tenor's well received selections. Esta Pike accompanied at the piano.

Engagements for Buck Associate

Dudley Buck's pupil and associate teacher, Leslie Arnold, has been engaged by the Apollo Club of Chicago to sing the bass role in the Bird Woman, by Lester, at their February concert, and as soloist with the Grand Rapids (Mich.) Symphony Orchestra in March.

Nelson Eddy Extensively Booked

Nelson Eddy's season opens with numerous fall engagements. October 25, the baritone sings in Buffalo, N. Y., in the All-Star Series; November 1, in York, Pa., on the

Community Concerts Course; November 8 in East Orange, N. J., at Mrs. William S. Nelson's Morning Musicales; November 14, a reengagement before the Matinee Musicale of Cincinnati, O.; and November 15, as soloist in the Brahms Requiem with the Mendelssohn Choir of Pittsburgh, Pa.

Philadelphia Orchestra Opens Season

PHILADELPHIA.—The Philadelphia Orchestra opened its thirty-third season with a group of three concerts, the usual Friday and Saturday pair October 7 and 8, and the Monday evening concert, October 10. The same program was played at each concert, under the masterly direction of Leopold Stokowski.

A clever orchestral transcription of a Bach fugue in C minor opened the program and was given a detailed reading and performance. This was followed by the Beethoven seventh symphony. All were superbly done, as to tone, technical brilliance, and emotional projection. No less beautiful was Debussy's L'Après-midi d'un Faune, in which Mr. Kincaid offered intricate and exquisite flute playing.

In accordance with Dr. Stokowski's announced intention, the "debatable" number—Jungle by Josten—was placed last, giving anyone who did not wish to hear it the opportunity to leave. The work proved very interesting and not at all ear-splitting. At the close, Dr. Stokowski gave another opportunity for an exodus, before he repeated the number. A large number left, but the majority remained. M. M. C.

Althouse in Demand

Following his appearance at the recent Worcester Festival, Paul Althouse left on a Southern tour for appearances in Nashville, Tenn.; Little Rock, Ark.; Baton Rouge, La.; and Waco, Tex.

VILONAT STUDIOS

VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRA. 7-8760

SAN CARLO GRAND OPERA

2 WEEKS

DIRECTION FORTUNE GALLO

NEW AMSTERDAM

BEG. OCT. 24

THEATRE, 42 St., W. of B'way

REPERTORY FIRST WEEK

MONDAY.....MME. BUTTERFLY

TUESDAY.....LA TRAVIATA

WED. MAT. TALES OF HOFFMAN

WED. EVE.....AIDA

THURSDAY.....FAUST

FRIDAY.....LA BOHEME

SAT. MAT. MARTHIA

SAT. EVE.....IL TROVATORE

ORCHESTRA OF 40

MARIA YURIEVA-VECHESLAV SWOBODA BALLET RUSSE

OF THE MOSCOW IMPERIAL BALLET and CHICAGO OPERA COMPANY

CHORUS OF 50 AND THE

RALPH LEOPOLD COTTLOW

PIANIST

Studio: 158 W. 76th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

CONCERT PIANIST

TEACHER

Studio: 52 West 55th St.,
New York City
Tel. Circle 7-1093

MAURICE LA FARGE

ACCOMPANIST—VOCAL TEACHER AND COACH—PIANO

INSTRUCTOR—SPECIALIST IN FRENCH SINGING

Class of Three or More Very Reasonable

For three years associated with the famous Jean de Reszke's School, Paris. Taured with Melba and many well known Artists.

67 W. 52d St., N. Y. Phone VOlunteer 5-0090

VICTOR ANDOGA

VOICE — ACTING

INTERPRETATION

Studio: Barbizon-Plaza, 36th Floor, N. Y.
Circle 7-1000

ROSATI

GIGLI'S
Only Teacher

VOCAL STUDIO:
24 W. 50th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

CARMELA PONSELLE

Opera and Concerts

A Limited Number of Pupils Accepted

MEZZO SOPRANO

METROPOLITAN OPERA CO.

Address Secretary

90 Riverside Drive New York City

Exclusive Management:

ANNIE FRIEDBERG

Fisk Bldg., New York

Steinway Piano

Duo-Art and Columbia

Records

MYRA HESS

WILL RETURN TO AMERICA JANUARY 1933

CONTINUAL ABSENCE OF VISIBLE AUDIENCE MAY AFFECT WORK OF THE RADIO ARTIST

By MILDRED CHETKIN

In one of the copious news sheets which broadcasting companies send regularly to the desks of radio editors, there is contained the casual announcement that a certain staff soprano "is enjoying the feeling of singing to real, live audiences again—she is featured during the tea hour at the Hotel on Saturday afternoons."

Contemplation of the radio soprano's lot is not generally conducive to expressions of sympathy. She is regarded these days as one to whom fortune has been singularly kind, and there are thousands whose eyes are fixed with feverish concentration on her place. Yet one is inclined to wonder about her and to speculate on how long it will be before she emerges as the perfect laboratory specimen for the psychologist who is concerned with the mechanistic evils of our age. Or is she ready for him now?

Glancing through the pages of a current magazine recently, we came across an interview with one of our successful radio artists. Answering a query as to "what was in her heart and mind as she stood before the microphone," she is reported to have said, "Sometimes I think of a little flower blooming alone in a great field. At another time I try to envision my audience listening to me and feeling the mood of my song. And again I am the song itself as I feel my own spirit blending with the spirit of the words and melody of the song. A great deal depends on the song."

If we curb our impulse to dismiss these tender whimsies summarily as so many pleasant-sounding absurdities and regard them, instead, with a measure of seriousness, they assume some significance—not, of course, intrinsically, but as an indication of the vain gropings to which broadcasting subjects the

performer, as a substitute for the enjoyment of singing to "real, live audiences." For, essentially, the radio artist is a victim of the sophistry to which probably all of us were exposed at one time or another during our childhood, by some misguided and well-

when the letters come the program will be over.

To those who have known the stimulation that can come from a visible audience, radio work is particularly harrowing. The shattering silence that punctuates the end of each selection, the apparent indifference of those who are in the studio, and above all the stark impenetrability of the microphone are intolerable unless they can be relieved by occasional appearances before footlights.

It is in the artist whose work is confined solely to broadcasting, however, that we are primarily interested. In his autobiography, John Philip Sousa wrote four years ago that radio "fulfills its purpose, but its scope is limited. The rapport between performer and audience is invaluable and can be attained only through actual vision. I have refrained from broadcasting for this very reason. I am very reluctant to lose the warm personal touch with my audience."

To how great an extent, we wonder, does this "warm, personal touch," or a lack of it, affect the individual's stature as an artist? Temperament must naturally determine this to a considerable degree, and since temperament is a highly variable factor, it is impossible to generalize. Nevertheless, we may quite safely say that, in any case, the presence of an audience exercises a far from negligible influence. If it accomplishes nothing else, it certainly fosters and develops a feeling for dramatic values. The encore, in itself a manifestation of this, serves to illustrate our point. Especially to the young concert artist, his encores are all-important, and if they were demanded in sufficient number and with adequate enthusiasm he carries with him forever the memory of his triumph. Not even the vitriolic reviews in the next morning's papers are capable of erasing it. In radio there can be no spontaneous request for encores. The listeners and their praise are, throughout his program, nothing but a figment of the artist's imagination, and with this he must be satisfied.

The practice of admitting audiences to the studios during broadcasts ameliorates this condition somewhat, for although these programs are arranged purely as radio entertainment and the artist is taught to regard the visible listeners as non-existent, the mere fact of their presence often excites fresh interest and activity. Similarly, public appearances of the radio artist should be encouraged. He should be allowed, occasionally, to feel the immediate reaction of an audience as something palpable and satisfying. This much he deserves, for after he has served his apprenticeship in radio he has, if he possesses talent and ability, earned his laurels. The microphone is a hard task-master. It magnifies his shortcomings and passes judgment solely on his art, with a complete disregard for extrinsic values. And, parenthetically, it is for this reason that radio proves itself such an admirable training-school in the preparation for concert and stage work.

These considerations are, of course, not immediately vital. They do, however, present an aspect of broadcasting that should be given some thought. Radio is with us to stay, and with only a few exceptions it has at some time enlisted the services of every important musician—the recalcitrant Sousa included. Having definitely established itself as an institution of such tremendous scope, it should endeavor to set in operation such improvements as may be necessary, even where they do not affect practical problems.

If, in this respect, radio does impose actual limitations upon the artist's development, it would be interesting to determine to what degree this is true. While the thought of singing or playing for millions who listen as separate entities rather than as large groups, makes of broadcasting an intimate and personal art, the fact remains that our soprano, having felt the necessity for making such an attempt, could do no more than try to construct her audience in her imagination, and too much of this cannot be healthy.

Cleveland Institute Adds Radio Department

A radio department is about to be established at the Cleveland Institute of Music, Cleveland, O., under the joint direction of the institute and station WTAM of that city.

This is an educational experiment with the broadcasting room as the laboratory. It is felt that there is a need for definite radio technic, a different technic from that

ON THE AIR



COL. RICHARD C. PATTERSON, JR., engineer, army officer and penologist, has become executive vice-president of the National Broadcasting Company. He resigned as Commissioner of Correction of New York City to accept this position.

of the concert hall and the intimate recital, and, with this in mind, WTAM has offered to install the broadcasting system at the school and give time on the air to programs of concert hall standard, planned to suit the radio and the thousands who make up a radio audience. The broadcasts begin within a short time and are to be under the supervision of Beryl Rubinstein, director of the Cleveland Institute of Music and head of the piano department, and Walter Logan, musical director of WTAM. W. W. Smith, director of the station, will make the formal announcement of the time to be allotted to the educational enterprise. The ultimate aim of the programs is the broadcasting of good music by artists who are fully equipped to handle the idiosyncrasies of the microphone.

* * *

Philadelphia Orchestra Inaugurates Series

The new series of eleven Friday afternoon broadcasts by the Philadelphia Orchestra, under Leopold Stokowski's direction,

JOSKA DE BABARY

CONCERT VIOLINIST
CONDUCTOR

Address care of Musical Courier
113 West 57th St. New York

JULES HERBUVEAUX **CONDUCTOR**

Address
2522 Irroquois Road,
Wilmette, Ill.

JACK PARKER

TENOR

Address: Musical Courier
113 West 57th St., N. Y.
Phone Oakwood 0957

HAROLD SANFORD

CONDUCTOR

Address care of Musical Courier
113 West 57th St. New York

BALALAIKA ORCHESTRA

CHARLES BOBWIN

Address:
c/o Musical Courier
113 West 57th St.
New York City

LOUISE BRABANT

SOPRANO

Address care of
Musical Courier
220 So. Michigan
Ave., Chicago, Ill.

JACK SHILKRET

Conductor-Pianist

Address:
Care of Musical Courier
113 West 57th St., New York

GEORGE EARLE

CONDUCTOR

Address: care of Musical Courier
113 West 57th St., New York

BORIS KOUTZEN

CONDUCTOR-VIOLINIST

Personal Representative:
Alan Carter

161 West 57th St., New York
Phone: Circle 7-2514
59 East Adams St., Chicago
Phone: Harrison 2127

MAURICE BARON

Formerly Conductor of THE "ROXY" SYMPHONY

"MUSIC IN ALL ITS FORMS"

ORCHESTRATED—REVISED—EDITED

Performances Conducted—Publication Arranged

Address: 14 Myrtle Drive

Great Neck Estates, N. Y.

BOB NOLAN

CONDUCTOR—COMPOSER
Brunswick — RECORDING SOLOIST — Victor
N.B.C. — RADIO ARTIST — C.B.S.
Address: 93 Seward, Detroit, Mich.

MAX PILZER

Conductor RADIO—CONCERT Violinist
Address care of Musical Courier, 113 W. 57th St., N. Y.
Phone 8Chuyler 4-1486

EARLE SPICER

BARITONE — Radio Artist

Address: 138 West 58th St., New York City

YOLANDA NORRIS

SOPRANO—RADIO ARTIST

Address: 131 East 57th St., New York City

CLEGG MONROE

Baritone—NBC Artist 1930-31

Address 1248 E. 9th St., Cleveland, Ohio

RUTH BODELL

SOPRANO

STAGE — RADIO

Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN

TENOR

1416 Steinway Hall, New York

PAUL RAVELL

BARITONE — NARRATOR

Concert and Radio Artist

45 Grove Street New York, N. Y.

FRED FEIBEL

ORGANIST

Paramount Theatre, N. Y.

C.B.S. Artist

Herde Grofe

was inaugurated on October 14. These programs, which are now given over Columbia on a sustaining basis, come from the stage during one of the concert appearances of the orchestra at the Academy of Music in Philadelphia. Mr. Stokowski has arranged again for the installation of the electro-dynamic microphones which were used in last year's broadcasts. The opening concert consisted of the Brahms C minor symphony, and the Vorspiele, Liebesnacht and Liebestod from Wagner's Tristan und Isolde. Pitts Sanborn, music critic, will be heard regularly during the intermissions of the concerts in informal, explanatory talks.

Combined Networks for Relief Programs

The combined coast-to-coast networks of both Columbia and NBC will be used for disseminating a five-week series of radio programs of the Welfare and Relief Mobilization of 1932, to be given under the auspices of thirty national welfare organizations. During the first broadcast, October 16,

Walter S. Gifford, chairman last year of the President's Organization for Unemployment Relief, introduced as speakers President Hoover and Newton D. Baker. The United States Marine Band furnished the musical portion of this program. In subsequent broadcasts internationally prominent speakers and artists will aid in the attempt to draw attention to local relief campaigns.

Columbia Dedicates New Station

Station WJSV, newly added to the Columbia chain, will serve as that system's outlet for Washington, D. C., and was leased for this purpose by the Old Dominion Broadcasting Company, a subsidiary of Columbia. The dedicatory, all-American program on October 20 opened with the official songs of the United States Army, Navy and Marine services performed by the bands of these organizations. Compositions of Dvorák, Victor Herbert and Ferde Grofé also were given, and a medley of patriotic airs brought the broadcast to a close.

RADIO IMPRESSIONS OF A WEEK

Cruel as it may seem to revive again the details of the widely publicized Priestley fiasco, we find it impossible to restrain ourselves. This was the first time we had ever been requested to stand by while a speaker collected his script, and those breathless moments of suspense were among the most entertaining of the week. It must be confessed that we derived a fiendish glee from the knowledge that such a calamity should have befallen Mr. Priestley, of all people. Those charming witticisms in which he indulged at the expense of the absurd Americans during his visit here still rankle. At the time of this writing the celebrated author has not yet made his second attempt to broadcast his remarks to a highbrow. At any rate, he has probably discovered by now the virtues of carbon paper. . . . Columbia's broadcasts of the Philharmonic are with us again, and Sunday afternoons are once more lifted out of the doldrums. Olin Downes' comments are as enjoyable as ever. . . . During the course of our dial twirling we heard Josef Stopak's violin twice in two days. His first program on Sunday, as director of the Fiddlers Three (WJZ) contained such confections as Friml's *Toujours L'Amour*, *La Rosita* and an excerpt from the *Saint-Saëns Carnival of the Animals*—The Swan, of course. Some enterprising musician should, one rainy afternoon,—just for a lark—explore the darker recesses of the suite, and give the poor

Swan a holiday. . . . Mr. Stopak's second program, with Josef Honti at the piano, was devoted to a highly competent reading of the Brahms D minor Sonata, and the first movement of the Mozart sonata No. 3. Once or twice the instruments seemed to lose each other in the intricacies of the Brahms *presto agitato*, but the performance was, with this exception, masterly. . . . WOR, which in the past has signed off at midnight, announces that it will now remain awake half an hour longer. . . . Ruth Bodell's pleasing voice was heard with the Melody Three in a program of light music over WEA, on Monday. . . . And that evening, over the same station, there appeared Frank Black with his Revelers and Singing Violins in a program that attained their customary standard of excellence. . . . A late evening broadcast over WEA, laconically described in the newspaper schedules as Dance Orchestra proved to be an offering devoted solely to classics. These Dance Miniatures as the programs are aptly entitled, present varied types of dance forms, and included, on this occasion, a gypsy dance, the Brahms Hungarian Dance No. 1, and the Tchaikovsky *Danse Arabe*. This is a Cleveland broadcast. . . . The program of excerpts from *Rigoletto* given by WMCA was flat and uninspired. . . . We continue to marvel at the spirit and vitality with which Fred Feibel is able to endow those

A TRIO OF MELODY MAKERS



THE MODERN INSTRUMENTALISTS,

heard over an NBC-WJZ network each Sunday at 10:00 a. m. E. S. T. Left to right: Nanette Berr, violinist; Madine Friedman, saxophonist of the melody trio; and Henrietta Schuman, pianist. (NBC photo.)

daily organ concerts that reach us through WABC at such a shockingly early hour. . . . Ray Perkins' intelligent nonsense is still worth listening to. . . . Ragged attacks marred the performance of Donald Heywood's Choir in a program of songs and spirituals over WJZ. Mr. Heywood appeared both as composer and pianist. Walter Richardson was the baritone soloist. . . . The Sunday morning concerts of the Modern Instrumentalists are among the most inviting on the air. During a recent program the unusual combination of piano, violin and saxophone gave fresh color to compositions of Rimsky-Korsakoff, Moszkowski, Chopin and Debussy (WJZ). . . . Two delightful dinner-hour programs which, because they appear so frequently, we are inclined to take for granted are the presentations of the Astor and Waldorf-Astoria orchestras, heard through WOR and WEA, respectively.

Music series. The composition is *Sinfonia*, by John Christopher Moller, a New York musician who wrote the score in 1793.

A program of compositions of Tchaikovsky was offered by Alexander Richardson October 6 over WOR during his mid-day organ recital from Carnegie Hall, New York.

The incidental music for the Great Moments in History sketches which have returned to the air on NBC, is supplied by a symphonic ensemble under the direction of William Artz.

David Guion's *Alley Tunes* were among the selections in the concert of the WOR Little Symphony Orchestra on October 8. Philip James, conductor of the orchestra, also presented Paulo Gruppe, who offered the Schumann concerto for cello.

Bob Nolan is returning to the air on the San Felice Hour to be broadcast four times a week through WJR, Detroit. He is planning to present an intimate song program of classical music and modern songs.

The Three X Sisters, recently arrived from London, are heard thrice weekly in a new CBS program. Although known in England and Europe, this is their first appearance in America.

The Perole String Quartet started their fourth radio season resuming their Sunday afternoon concerts through WOR.

NETWORK OF NEWS

According to WOR's schedule of fall broadcasts, Eddy Brown's Master of the Bow program will be broadcast Thursday evenings instead of Sundays.

With the return of the Death Valley Days programs, NBC audiences again will hear John White, the Lonesome Cowboy, in his Western songs. As in the previous series, the musical background will be contributed by Josef Bonime and his orchestra.

Musical Memories, a new weekly quarter hour of old songs, was inaugurated October 9 over a coast-to-coast Columbia network. The artists heard were Thora Martens, contralto, Phil Porterfield, baritone, the Four Norsemen Quartet, and Frank Westphal and his orchestra.

The Moderns, WOR's popular string trio, are assisting Don Blanding in his weekly program of readings.

Agnes Kun, the young Hungarian pianist presenting a series of concerts on WINS, recently devoted a broadcast to the works of Albeniz.

Myrtle Leonard, contralto, was in the Roxy broadcast on October 16.

A cornet solo by Del Staigers, and Ferde Grofé's arrangement of a popular tune were among the highlights of the first concert of the Blue Coal Radio Revue, broadcast over

a Columbia network. As in last season's series, these programs are under the direction of George Earle.

Under the auspices of the New York School of Vocal Art, WOR is presenting a condensed version of operas each week. Among those in the cast are Mme. Luella Melius, Judson House and other artists. The French operas will be conducted by Hugh Ross, while Vittorio Verse, formerly of the Metropolitan Opera Company and the Royal Opera House in Rome, is to direct the Italian operas.

Ruth Etting and Arthur Tracy are substituting on the Chesterfield program for the Boswell Sisters, who are on vacation. Nathaniel Shilkret conducts the orchestra for this Columbia program.

Harold Sanford is conducting the NBC Musical Comedy Hits program, with Nancy Garner, soprano, and George Rasley, tenor, as soloists.

Hugh Murphy's performance of a xylophone solo arrangement of Fritz Kreisler's *Liebeslied* was a feature of the Boston Popular Revue, a CBS broadcast.

The oldest existing symphony composed in America was presented on the air for the first time by a symphony orchestra under the direction of Thomas Belviso during John Tasker Howard's NBC *Our American*

SAM ROBBINS

CONDUCTOR
and his Bermudians
Now playing Hamilton Hotel, Bermuda

J. ALDEN EDKINS

Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

SONYA MERKEL

SOPRANO
Concert and Radio Artist

TED BREWER

CONDUCTOR
CBS ARTIST
and his Yoeng's Orchestra, 49th and Broadway

STANLEY BRAIN

ORGANIST
Address c/o Musical Courier, 113 W. 57 St., N. Y.

LEONARD STOKES

BARITONE

BERTHA NICHOLAS

Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER

Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS

Soprano — RADIO ARTIST
Teacher of Artistic Singing
825 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ

BARITONE—Radio Artist
Address: 331 West 101st St., N.Y.C. Tel. Academy 3-5938

ROSARIO BOURDON

CONDUCTOR

RADIO PERSONALITIES

ELMO RUSS

Before Elmo Russ, composer, pianist, organist, was twenty-one, he had played a season as concert organist in Mexico City and another in Havana. Later he was connected with the old French Opera in New Orleans. Mr. Russ is a native of the Louisiana city and received his education there. Coming north he was organist in several motion picture theatres. For the past five years he has been a figure in the radio world in the dual capacity of solo organist and creator of the better type of radio presentations. Outstanding among his radio productions are *The Three Dreamers*, inaugurated in October, 1927 (this is said to be the first radio feature to use successions of music and poetry unannounced); *The Musical Scrapbook*, begun in January, 1928; *From a Diary* (a travelogue depicting scenes in various countries with a connected love story), also placed before the public in 1928; *In an Old Castle* (using the background of a deserted castle on a moonlit night), dating from 1929; and, most recently, *Your Poem* program, started in June of this year, which has brought in many hundreds of poems and is designed to create a wider public interest in verse.

E. H. E. L. PYNE SOPRANO
Concert—Recital
Radio
Oratorio
64 E. 86th St., N. Y. C. Tel. BUtterfield 8-6956

SIGURD NILSSEN

BASSO CANTANTE—Radio, Concert, Opera, Recital
Address: NBC, 711 Fifth Ave., New York

MARIA HALAMA

Mezzo-Soprano—Radio—Concert—Recital
Concert Management George Leydon College
113 West 57th Street, New York Circle 7-1963

ADOLF SCHMID

CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

SUZANNE KENYON

COSTUME RECITALIST
Radio and Television Artist Over WJZ
H. and A. CULBERTSON, 11 West 42nd St., New York

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 194 Riverside Drive, New York

MAX POLLIKOFF

CONCERT VIOLINIST—CONDUCTOR OF
POLLIKOFF NOVELTY ENSEMBLE
Address: 325 West 77th St., New York City

Buy From Your Local Dealer

ROMANO ROMANI

Teacher of ROSA PONSSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6900

FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August Oct.—March Spring
Private Theater Private Theater Carcano Theater
Merrill, N. Y. 185 E. 63rd St., N. Y. C. Milan, Italy

VINCENT V. HUBBARD
Successor to ARTHUR J. HUBBARD
Vocal Technique, Diction, Coaching, Program Building
246 Huntington Ave. Boston, Mass.

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COL. 5-0706

TOKATYAN
TENOR—METROPOLITAN OPERA COMPANY
Management NBC Artists Service, 111 Fifth Ave., N. Y.
Victor Records George Engles, Man. Dir. Knabe Piano

WALTER HENRY HALL
Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

NORA FAUCHALD
Management: Haensel & Jones
113 West 57th Street New York City

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-3499 Tel.: TRAF. 7-6700

ARTURO VITA
Voice Placement—Opera Coach
Studio 205 West 57th Street, New York
Tel. Circle 7-5420

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
8 Nanyang Road 11 11 11 Shanghai, China

HAROLD HENRY
PIANIST
Management, Vera Bull Hall, 113 W. 57th St., New York
Tel. BUTterfield 8-2818 Steinway Piano

J. Fred WOLLE
CONCERT ORGANIST
Bethlehem Pennsylvania

ANTONI SALA
CELLIST
Mgt.: HANDEL & JONES, 113 West 57th St., New York

CARRERAS
CONCERT PIANIST—TEACHER
Studio: 170 East 76th St., New York City
Phone: BUTterfield 8-0311

HARRIET FOSTER VOICE
BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRAFalgar 7-6756

ALBERTO JONÁS
19 W. 85th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher

BARBARA BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North,
New York, N. Y.

LUCREZIA BORI Metropolitan
Opera House
New York
Baldwin
Piano
Victor
Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broad-
cast System

BUY IN YOUR HOME TOWN
When You Want
ANYTHING IN MUSIC
REMEMBER YOUR HOME
DEALER

STUDIO NOTES

RONALD MURAT

Ronald Murat, violinist and composer, of New York, spent the summer at his country place in Haddam, Conn., where he taught a large class of violin and composition students. Mr. Murat laid special stress on en-



RONALD MURAT

semble work, and organized his pupils into various combinations, including string quartets, quintets, sextets, and a string orchestra. There were also violin duets, violin and viola duets, and work with violin *unisono* (in which all the students participated). Every Sunday afternoon a semi-formal musicale was held. Among the larger works performed by the students at these musicales were the Bach concerto in A minor (with string orchestra accompaniment), the Mozart concerto in E flat, quartet in D minor (Mozart), and Beethoven's quartet op. 18, No. 2. One of the Sunday concerts was given by Mr. Murat, with Margarette Valentine, New York pianist, their program including the Franck sonata for violin and piano, and the Brahms trio in C minor in which they had the assistance of Lee Joseffer.

EDYTHE J. MAGEE

Edythe J. Magee, contralto and voice teacher, has opened a new studio in the Metropolitan Opera House Building, New York City, and is preparing pupils for the present season. Among the better known of her artist-pupils are Leonora Corona, soprano of the Metropolitan Opera Company;



EDYTHE J. MAGEE

Hizi Koyke, Japanese soprano of the San Carlo Opera Company, who is to take the role of Madam Butterfly at the opening performance in New York; May Moore, coloratura soprano, who is to be soloist at the concerts of the Arion Male Chorus on November 13 and December 5; Celia Forshemer, soloist of the Clara Schumann Musical Club of Mobile, Ala.; Ora Hyde, soprano with the German Opera Company; and Virginia Philbin, winner of the Paul Whiteman radio contest.

A. Y. CORNELL

A. Y. Cornell held a successful summer class at Round Lake, N. Y. Among those attending were: Mary Sheets Black, soprano, Hempstead, N. Y.; Ansell Briggs, baritone, Detroit, Mich.; Dorothy Beck, contralto, Hartsdale, N. Y.; Clare Chalmers, soprano, St. Petersburg, Fla.; W. Hawthorne Carr, tenor, New York City; Ida Cordes, soprano, Detroit, Mich.; Adelaide Campbell, contralto, Hollins, Va.; Ruth Ely Darr, soprano, Winston-Salem, N. C.; John C. Dandurand, tenor, Cohoes, N. Y.; Helen Erlicher, soprano, Schenectady, N. Y.; Alva N. Fedde, soprano, New York City; Walter Graves, tenor, Pittsfield, Mass.; Elizabeth Gallagher, contralto, Albany, N. Y.; Lillian George, contralto, Albany, N. Y.; Dorothy

Halliday, contralto, Brooklyn, N. Y.; Viola Hailes, soprano, Albany, N. Y.; Marion Hamilton, soprano, Glen Ridge, N. Y.; Mary Hans Houlihan, soprano, Albany, N. Y.; Helen Lewis, soprano, Round Lake, N. Y.; Florence McDermott, soprano, Cohoes, N. Y.; Ida McMillan, soprano, Pensacola, Fla.; Hazlett Moore, soprano, Detroit, Mich.; Ralph Palmer, tenor, Albany, N. Y.; Ann Person, soprano, Worcester, Mass.; Paulina Russo, soprano, Brooklyn, N. Y.; Marion Smith, soprano, Albany, N. Y.; John G. Smyth, Jr., tenor, Troy, N. Y.; Harry Taylor, basso, Schenectady, N. Y., and John Truby, basso, Yonkers, N. Y.

During the session several interesting recitals were given. A program was presented by John G. Smyth, Jr., Harry Taylor, Helen Erlicher, Ralph Palmer, Alva N. Fedde, Ansel Briggs, Ann Person, Dorothy Beck, Paulina Russo, Florence McDermott, Ida McMillan, John Truby, Mary Sheets Black, John C. Dandurand, and Hazlett Moore, with Nils A. Nelson at the piano.

The Misses Moore, Black, Hamilton, McDermott, Beck, Russo, Fedde, McMillan, Erlicher, Person, Cordes and Houlihan, and Messrs. Truby, Graves, Palmer, Carr, Taylor and Briggs appeared on another occasion.

Florence McDermott, soprano, gave an entire program, and the final recital brought the reappearance of those mentioned above, in addition to Emma Reeves, Ruth Ely Darr, Elizabeth Gallagher, Viola Hailes and Lillian George.

Mr. Cornell has started work in his New York studios.

SAMUEL MARGOLIS

Dorothy Sarnoff, dramatic soprano, pupil of Samuel Margolis of New York, recently

made appearances over the air and last spring gave a scene from Carmen at Cornell



Photo by Strand
DOROTHY SARNOFF, dramatic soprano, and pupil of Samuel Margolis.

University. She is the daughter of the Brooklyn surgeon Dr. Jacob Sarnoff.

ALBERTO JONÁS

On October 1, Alberto Jonás, Spanish pianist and teacher, and Mrs. Jonás returned to New York after having spent the summer

Department of Musical Information

To assist music-lovers, singers, teachers, composers and supervisors in securing the best information on musical subjects, musical instruments, music supplies and sheet music and to offer suggestions on problems which may arise in their daily work. A special service rendered by this department is to supply catalogs and printed matter, *absolutely free*, on the following subjects. Be sure to indicate whether you refer to instruments or music:

SHEET MUSIC

VOCAL	CANTATAS	OPERETTAS	OCTAVO
BAND	ORCHESTRA		
PIANO	MUSIC	INSTRUMENT	MUSIC
VIOLIN
VIOLA
CELLO
BASS
BANJO
GUITAR
UKULELE
DRUM CORPS
BUGLES
DRUMS
XYLOPHONE
PIANO ACCORDION
		ORGAN	.....
		HARP	.....
		FLUTE	.....
		PICCOLO	.....
		CLARINET	.....
		SAXOPHONE	.....
		OBOE	.....
		BASSOON	.....
		CORNET	.....
		TRUMPET	.....
		TROMBONE	.....
		TUBA	.....
		FRENCH HORN	.....

Are You Interested in

ORGANIZING A BAND	.....	ORCHESTRA (School)	.....	(Dance)	.....
GLEE CLUB	.....	BAND (School)	.....	(Concert)	.....
*REEDS	.....	PITCH PIPES	.....	*ROSIN	.....
BATONS	.....	MUSIC STANDS	.....	*STRINGS	.....
THEORY	.....	MOUTHPIECES	.....	PHONOGRAPH	.....
HARMONY	.....	REPAIRS	.....	RADIO	.....

BAND AND ORCHESTRA FOLIOS

MUSIC

*MAIL ORDER COURSE OF INSTRUCTION IN.....
* Indicate Instrument

Department of Musical Information

MUSICAL COURIER, 113 West 57th St., New York

Without any charge or obligation on my part you may send me information, catalogs or literature concerning the items mentioned above.

Name City.....

Address State

Music Supervisor ☐
Music Teacher ☐ School

Remarks

in Pennsylvania. Mr. Jonas found applications for instruction from many out-of-town pianists, besides his artist-class of last year. Mr. Jonas is the author of the Master School of Modern Piano Playing and Virtuosity. He has studios in both New York and Philadelphia.

WILBUR A. LUYSTER

Wilbur A. Luyster, director of the New York School of Sight Singing and Musicianship, returned to New York and reopened the school on October 1. There are the usual morning, afternoon and evening classes, also a special class for students in business. Among those who recently have taken the school's courses preparing them for radio, church and concert auditions are pupils from the studios of William S. Brady, Frank Hemstreet, Joseph Regneas, Clarence Dickinson, Judson House, Dudley Buck, Adelaide Gescheidt, Alice Garrigue Mott, Ada Soder-Hueck, Anita Rio, Hanna Brocks, Mrs. John Dennis Mehan, Alice Lawrence Ward and others.

On October 8 Mr. Luyster began another season as instructor at the New York College of Music. October 10, he inaugurated a course of Monday evening classes at the Central Branch, Y. M. C. A., Brooklyn, N. Y., and the following evening opened the popular singing classes at the Manhattan Trade School, New York. October 18, Mr. Luyster began the free demonstrated lecture-recital lessons at the school.

SILVERMAN-SCHREIBER

Belle Fisch Silverman has reopened her Newark, N. J., studio and will have associated with her a young pianist, Mildred Schreiber. Mrs. Silverman, as usual, is teaching and coaching voice students, and Miss Schreiber will give instruction in piano, theory and music appreciation.

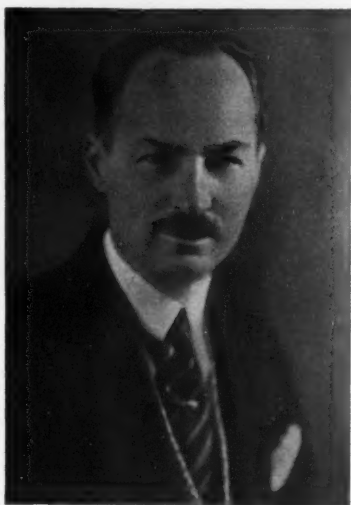
ROSALIE MILLER

Rosalie Miller's vocal pupil John Kappes, a young sculptor formerly assistant to Daniel Chester French, won first prize in a recent White Plains, N. Y., radio contest. He was given a week's contract at local theatres, a cash prize, and also is to be sent to New York at the time of the national finals for a tryout over WEAF.

WALTER SQUIRE

Walter Squire, teacher of piano and theory, has moved his studio to East 74th Street, New York. Mr. Squire spent the summer touring Europe and, during August and part of September, was in Babylon, N. Y. He has now resumed teaching.

us an interpretation of all kinds of music which revealed him as a great concert artist and an able composer. A personality widely known in the field of sacred music, he suggested to us a phrase: 'Yon is the Toscanini of the organ.' When, after the benediction, Mr. Yon began his dramatic sonata in a flow of crisp notes in a well tempered and clean manner, demonstrating in this way the tonal potentiality of the new organ, it



PIETRO YON

did not seem to us an exaggeration to think that he was bringing us the roses with which St. Cecilia had prepared for the Comaschi, so suave was the andante; while in the final fugue it seemed that the composer could not tear himself away from the instrument which had inspired him."

After an elaborate description of the numbers on the program, including many by the recitalist himself, the critic ended his review: "As composer Mr. Yon also revealed himself in the simple Eco, an interplay of piano and forte; while in the closing number of the First Concert Study, a technical demonstration of the composer was given, along with an even more impressive expression of the artist, so precise and clear was he in the use of the pedal which he never permits to overpower the hands."

MARGUERITE CALAIS

Marguerite Calais, voice pupil of Enzo dell'Orefice, gave a concert at the Sala degli Artisti, Naples, Italy, before an aristocratic audience. The critic of Il Mattino said that Miss Calais "possesses a very beautiful voice, her schooling is perfect, and her interpretation that of a finished artist." Il Corriere: "... a splendid and golden voice, in Proch's Variations she took the audience by storm, singing a flat above high C and sustaining it through a perfect diminuendo." La Maschera: "... a splendid singer, a master of phrasing ... perfect crescendo and diminuendo ... wonderful staccato." Maestro dell'Orefice, formerly coach of Caruso, is teaching in New York this winter before resuming his master class next summer on the island of Capri.

FRANK MANNHEIMER

Prior to his American tour, Frank Mannheimer is playing in England. His first appearance was as soloist with the symphony orchestra in Eastbourne October 7, the opening concert of its season. This is the fourth engagement in three years which Mr. Mannheimer has had with this orchestra. The Eastbourne Herald referred to Mr. Mannheimer's performance of the Rachmaninoff concerto in C minor: "This is the second occasion on which this fine American pianist has played the concerto at these concerts and again he gave a strong and sympathetic performance of the work which left a deep impression on the audience. Mr. Mannheimer has not only an irresistible sense of rhythm but he knows how to display the beauty of Rachmaninoff's broad melodies as well."

GIOVANNI MORELLI

Giovanni Morelli appeared with the Symphony Orchestra of Newark, N. J., at a recent concert. The Newark Evening News said: "The vocal soloist was Giovanni Morelli, tenor, of Newark, one of the more interesting singers heard in the orchestra's concerts this season. His voice is rich, mellow, pure, warm and sympathetic and he has it under excellent control. He was heard in Toselli's Serenade and in Don Jose's air, the Flower Song from Bizet's Carmen. He phrases intelligently and emits his tones easily and firmly. He does not force them and they carry far in open spaces. He has the Latin temperament and in the Don Jose air he imbued his singing with such just feeling and showed such artistic restraint as made his interpretation of it delightful to

(Continued on page 26)

HANS HERMANN NISSEN BARITONE
Staatsoper, München
Civic Opera, Chicago

LADISLAV SOUCEK Dramatic Tenor
Concert—Opera—Recital
4715—48th Street
Woodside, L. I.
Tel. STILLwell 4-0365

ADOLFO BETTI

ADDRESS: BAGNI DI LUCCA, ITALY

JULIA PETERS Soprano
Concert Management
GEORGE LEYDEN COLLEGE
113 W. 57th St., New York
Circle 7-1963

ROSA PONSELLE Metropolitan Musical Bureau
113 West 57th St., New York City
Victor Records
Knabe Piano

John McCORMACK EDWIN SCHNEIDER
Accompanist

113 West 57th Street

Direction D. F. McSWENEY

New York

Steinway Piano Used

CHARLES HACKETT Management:
CIVIC CONCERT SERVICE, Inc.
Dana R. Harshbarger, Pres.
20 Wacker Drive
Chicago, Ill.

SUSSMAN Violinist
Teacher
308 W. 72nd St.
New York
SUsq. 7-6723

GRACE MOORE

Soprano—METROPOLITAN OPERA COMPANY
Management: METROPOLITAN MUSICAL BUREAU, 113 West 57th St., N. Y. City
DIVISION COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM

JOYCE BANNERMAN
Soprano
CONCERTS—ORATORIOS—FESTIVALS
Banner Management: 1412 Steinway Hall, N. Y. City



Press Comments

PIETRO YON

Pietro Yon has returned to New York after four months spent in Italy, during which time he played several concerts and was decorated by the Italian King with the order of Officer of the Crown of Italy.

Mr. Yon dedicated a new organ at the Cathedral of Como. One of the Como papers commented: "In his simplicity he seemed to us the true master of the organ who knows how to use an instrument of whatever make, who knows how to bring forth those melodies, that, in various forms, alone permit the organ truly to carry us to the highest plane. In Mr. Yon there is a rhythmic sense united with a delightful variety of coloring and an assurance of touch which permits him to give life even to those numbers which at first fail to give pleasure to those not familiar with organ music. Mr. Yon impressed us with the fact that the organ is the king of instruments, and gave

EDYTHE J. MAGEE

VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios
Pennsylvania 6-2634

ROSE RAYMOND

Concert Pianist and Teacher
Exponent of TOBIAS MATTHAY Piano
Principles
710 West End Ave., N. Y. Riverside 9-3230

HELEN REYNOLDS

MEZZO SOPRANO
Address: care of Musical Courier
113 West 57th Street, New York

E L B A

Soprano

BLANCHE ANTHONY

Soprano

439 West End Ave., New York City
Telephone ENdicott 2-2850

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed \$5.00 send the MUSICAL COURIER for one year and include the dictionary.
Total offer: 3 months \$1.35; 6 months \$2.50
Name
Address
City
Canada, \$5.00 Foreign, \$6.50

Press Comments

(Continued from page 25)

discriminating hearers. He has positive talent and is worth watching." Mr. Morelli is an artist from the studio of Maude Douglas Tweedy, of New York.

THE LENER QUARTET

To the Lener Quartet fell the honor of representing chamber music at the recent Italian music festival in Basle. In a program consisting of Tartini's D major quartet, Respighi's Quartette Dorico (which is dedicated to the Leners) and Verdi's only string quartet, they brought the festival to a close, achieving such an effect that one critic declared that their "performance created an unbelievable impression," and added "as fine a soloist as Jenő Lener is, still more important is the art with which he manages to be a leader and at the same time one of four equal players." He concludes: "But above all they have created an ensemble that could hardly be surpassed, a unity that extends even to the instruments."

Another writer referring to the Leners' playing of Tartini, stresses their "outstanding rhythmic accuracy, clarity and subtlety of tone." In their performance of Respighi and Verdi he praises their "extreme technical perfection in every direction and the high cultural level of their musical taste." Still another paper cites "that indescribable clarity of their ensemble, which is like a single breath, that intoxicating tone of unusually beautiful instruments and the *élan* of temperamental musicality." A fourth writer

hastens to add: "That is in no sense an intimation that the chamber music concert of the Lener Quartet contained even a shadow of an anticlimax. On the contrary, this concert, lasting slightly over an hour, was a great intellectual treat."

MAREK WINDHEIM

Marek Windheim, tenor of the Metropolitan Opera Company, made a concert tour of Poland this summer. Mr. Neuhauser, of the Gazeta Poranna, Lemberg, said of the tenor's recital there: "Mr. Windheim's concert at the opera house was not marked by the usual operatic faults often seen in concerts. He showed in his singing beautiful phrasing, real cantilena, wonderful musicianship, and a pure diction. His program ranged from Pergolesi to the modern Szymanowski. He was received enthusiastically." Czeslaw Krzyzanowski, in the Wiek Nowy (Lemberg): "At his concert given at the opera house last night Marek Windheim, the famous Polish tenor, proved that he was not forgotten by the Polish public although he has not been here for six years. The audience applauded to the echo and remained seated until the last encore, applauding even after the lights had been turned out. His greatest success was with the modernistic songs of Szymanowski, which so few singers dare to sing because of their enormous musical and technical difficulties."

Alfred Plohn, in the Chwila (Lemberg): "I am still under the spell of Windheim's concert of last night and I am happy to acknowledge that during the six years that I did not hear him, he has achieved a high

degree of artistry and vocal perfection. Regarding his musicianship, it is impossible to improve on it. He gave a very rich program free from all the operatic bombast."

The Naprzód of Krakow: "Mr. Marek Windheim, known to us of old from his previous successful appearances in this city, gave his own recital last night at the Theatre Bagatella. Mr. Windheim did not need the publicity sent ahead of him as a tenor of the Metropolitan because his name alone was sufficient guaranty. Mr. Windheim is an artist of high order—beautiful voice, well schooled, good taste, beautiful musical phrasing, evident culture in interpretation, and extraordinary diction (he sang in six languages). These are the qualities which assured Mr. Windheim success and the listeners real artistic pleasure."

Concert Management Annie Friedberg Notes

The Budapest String Quartet are now appearing in Scandinavia. When they played in Bergen, the birthplace of Grieg, Nina Grieg, the eighty-eight year old widow of the composer, was present and went to the artists' room after the concert to congratulate them upon their playing. The quartet will be heard in New York several times this season after their arrival here early in the new year. Inga Hill, young American contralto, is to be soloist with the Orpheus Club in Cincinnati, O., November 30. Grace Divine, contralto of the Metropolitan Opera Company, and Stuart Wilson, English

tenor, will appear in joint recital in several Pennsylvania cities during February.

Among the cities recently added to Myra Hess' concert itinerary are Dallas, Tex.; Erie and Bradford, Pa.; Hanover, N. H.; Ithaca, N. Y.; Omaha, Neb.; and Wichita, Kan. Frank Mannheimer, whose tour begins after the holidays, has an engagement in March with the Matinee Musicale Club of Cincinnati, O. Harold Samuel has been booked for a recital at Acadia University, Wolfville, N. S., in January.

OPPORTUNITIES

WELL KNOWN RUSSIAN DANCER, former partner of Anna Pavlova, desires position in dancing school as instructor. Specialist in Russian character dancing and spins. Address: Theodore Stepanoff, 149 West 64th Street, New York City.

YOUNG LADY, A. A. C. M., A. T. C. M., recommended by excellent teacher, desires position in musical center as accompanist. Has four years high school and three years college education. Address "G. H. W." care of Musical Courier, 113 West 57th St., New York.

VIOLIN—Made by Johann Georg Schönlender, Neukirchen, Saxony. Instrument in excellent state of preservation. Two bows. Price, \$350. Address "E.H.K." care of Musical Courier, 113 West 57th Street, New York.

SMALL GROUP sails in November for tour of musical centers of Italy, France, with Christmas in Germany. Seven weeks abroad. \$450 covers all expenses including vocal coach. Address "H.R.D." care of Musical Courier, 113 West 57th Street, New York.

LEOPOLDO GUTIERREZ

Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

ELLA MASON AHEARN

In Series of Piano Class Lectures
GROUP PIANO INSTRUCTION COACHING IN CLASS PEDAGOGY
166 Perry St., N. Y. CHelsea 2-1155 BRyant 9-7990

THE CORNISH SCHOOL

DRAMA—MUSIC—DANCE
Not operated for profit—Graduate Courses
Catalogue on request, Dept. C I. Seattle, Wash.

RICHARD McCLANAHAN

PIANIST—TEACHER—LECTURER
Representative TOBIAS MATTHAY
706 Steinway Hall, New York City

REBA JURY

Vocal Teacher
Specialist in Choral Work
Address: 330 W. 84th St., N. Y. TRa. 7-5435

RONALD MURAT

Composer—Violinist
550 Riverside Drive New York
Tel. UNIVERSITY 4-3936

BAND AND ORCHESTRA MUSIC
OF ALL PUBLISHERS, POSTPAID TO YOU
Vocal and Instrumental Solos, Duets, Trios, etc.
Instruction Material for all instruments.

ORCHESTRA MUSIC SUPPLY CO.
155 BROADWAY NEW YORK

NATIONAL PRESS CLIPPING BUREAU

Special attention to artist clippings
46 W. 27th St., N. Y. BOgards 4-6264

AMERICAN INSTITUTE OF APPLIED MUSIC

Kate S. Chittenden, Dean
R. Huntington Woodman
Theory and Composition
230 West 59th St., New York
Tel. Circle 7-5329

MALATESTA

OF THE METROPOLITAN OPERA CO.
VOICE INSTRUCTION FOR
CONCERT—RADIO—OPERA
Studio: 215 W. 88th St., N. Y. SCh. 4-0963

DANIEL MORALES

Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

CUTHRIGHT

TENOR
19 West 70th St., New York TRa. 7-6194

ENZO DELL'OREFICE

Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

GRACE PANVINI

Lyric Coloratura
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

MME. CLAY-KÜZDÖ

VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
31 West 95th Street, New York RIVERSIDE 9-4141

Buy From Your Local Dealer

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory
in the Country. Circulars Mailed



Westminster Choir School

Training choral conductors for the church, civic chorus, school and college.

John Finley Williamson, President

Princeton, N. J.

DR. WILLIAM C. CARL

Teacher of Organists and Director of
THE GUILMANT ORGAN SCHOOL
Write for New Catalog 51 Fifth Ave., New York

COMMUNITY CENTER CONSERVATORY OF MUSIC

ARIEL RUBSTEIN, Director
270 W. 89th St., N.Y.C. SCHuyler 4-1400
All Branches. Faculty of Eminent Masters. Moderate Tuition Fees. Special Children's Courses. Faculty Chamber Music Recitals. Broadcasting Coast to Coast over CBS, Sundays.

VICTOR DAMIANI

Leading Baritone
Chicago Civic Opera Company

The Clebeland Institute of Music

Confers Bachelor of Music, Master of Music, Artist Diplomas
Prepares for career of Teacher or Concert Artist
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Ave., Cleveland, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Courses in Violin, Piano, Voice, Organ, Theory, Composition, and Public School Music, leading to the degree of Mus. B., and all the advantages of Liberal Arts College. Tuition Reasonable. Write for catalog. Carl J. Waterman, Mus. D., Dean

AUGUSTO BEUF

Leading Baritone

CHICAGO CIVIC OPERA

OBERLIN CONSERVATORY

FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment. Limited enrollment.
For catalogue and year book address: FRANK H. SHAW, Director, Oberlin, Ohio

Cincinnati Conservatory of Music

Under Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati
HERBERT WITHERSPOON, Director of Music
SIXTY-SIXTH SEASON NOW OPEN
Special Students may enter at any time
For catalogue address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati, Ohio

INSTITUTE OF MUSICAL ART OF THE JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue
New York City

FRANK DAMROSCH
Dean

A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed \$5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months \$1.25; 6 months \$2.50.
Name
Address
City
Canada, \$5.50 Foreign, \$6.25



WATCH THAT FIRM DOWN-BEAT!
Sir Henry Wood, having finished the thirty-eighth season of the London Proms., returns to his favorite less artistic job. (© Photopress.)



MARJORIE TRUELOVE,
pianist and Allison MacKown, cellist, have returned to America after two months in Europe, where they appeared in concerts, and are preparing new programs for this season.



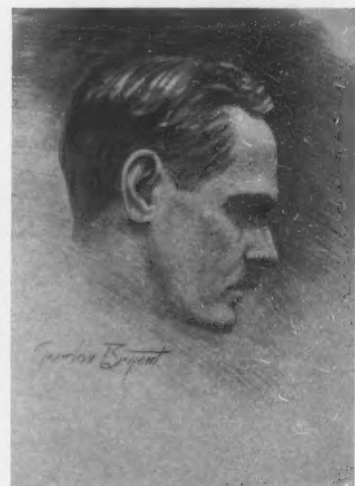
EDWARD COLLINS,
Chicago pianist, with Dorothy, Marianna, Louise and Edward, Jr., at his summer home at Fish Creek, Wis.



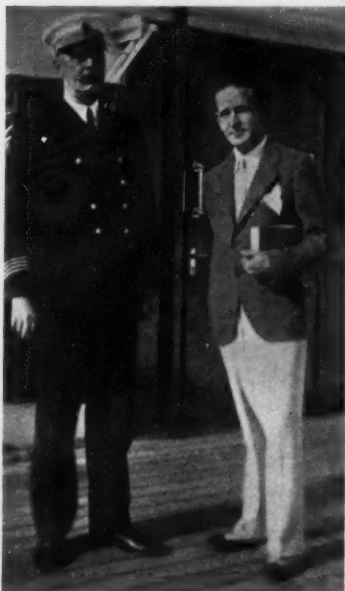
CORLEEN WELLS,
soprano, will give a recital October 28 at Town Hall, New York. Miss Wells' program includes numbers by Handel, Bach, Schubert, Strauss, Brahms, Verdi, Bizet; and American women composers—Elinor Remick Warren, Grace Freeby, Harriet Ware, Caro Roma and Edna Hurst, a new composer



THE SITTIG TRIO,
Margaret Sittig, violin, Edgar H. Sittig, cello, and Frederick V. Sittig, piano, opened their season with a concert at the Glen Ridge (N. J.) Woman's Club on October 4, followed by three concerts at Mohonk Lake, N. Y. November 10, 11 and 12, they are to appear in Williamsport, Huntingdon, and Birmingham, Pa.



WALTER GOLDE.
In addition to his work on the concert programs of Richard Bonelli, Cyrena Van Gordon and Kathryn Meisle, Mr. Golde has a number of talented vocal students. He will be heard this season as accompanist with Bonelli, Van Gordon, Harriet Van Emden, Ruth Breton, Corleen Wells, Inez Lauritano and others. Many accompanists are also coaching with him.



RICHMOND HARRIS,
of the Baldwin Piano Co., with Commandant S. de Malgloire of the SS. Paris.



MR. AND MRS. VLADIMIR GOLSCHMANN
arriving in New York on the SS. Paris from a summer spent in Paris, Belgium, Switzerland and Spain. They left for St. Louis, where Mr. Golschmann is conductor of the St. Louis Symphony Orchestra. Mr. Golschmann brought back with him new compositions, a few to have world premières in St. Louis this season. (Photo by SS. Paris Studio.)



JOSEF ANTON HOFMANN,
(7 years old) with twelve bass he caught in Bear Lake, Camp Wigwam, Harrison, Me. The resemblance of the son to his distinguished pianistic father is truly remarkable.

MUSICAL COURIER

Weekly Review OF THE *World's Music*

REINALD
WERRENATH
BARITONE



